The role of collections of classical antiquities in UK regional museums: visitors, networks, social contexts

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I, Victoria Clare Donnellan, confirm that the work presented in this thesis is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.

Abstract

This thesis explores the role of collections of classical antiquities in UK regional museums through qualitative research in six case study museums, with a focus on previously under-researched collections outside London, Oxford and Cambridge. First, an analysis of their history and intended role provides new insights into the broad picture of the development of foreign classical archaeological collections, in a range of contexts: two municipal museums; two university museums; and two galleries founded by private art collectors.

The collections' contemporary role is analysed through the related concepts of outputs, benefits and meaning, situated within an exploration of the personal, physical, and socio-cultural contexts. Despite evidence of under-use, in some contexts, classical collections are shown to be made accessible in multiple ways. Focusing on casual visitors to permanent exhibitions, and drawing on interviews with museum visitors, staff members and stakeholders, I use the categories of the Generic Learning Outcomes and Generic Social Outcomes to analyse the perceived benefits of encounters with classical collections. I also discuss the wide range of meanings made from classical antiquities, presenting categories of meaning which emerged from analysis of the interview data.

In the final chapter, I discuss the role of collections of classical antiquities, both within the specificity of each case study context, and also drawing general conclusions. I compare their intended role with the role they are expected to play today, and trace some effects of their history on the ways they are now perceived and used. I point, in particular, to tensions between the elite associations of classics and the socially-engaged, inclusive, post-modern museum, and between the foreign origins of classical antiquities and the local focus of many regional museums. I suggest that, within this context, interpreting the history of classical collections offers a productive means of enhancing their role in contemporary society.

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ACE	Arts Council England
BM	British Museum
CSCP	Cambridge School Classics Project
GNM	Great North Museum
HLF	Heritage Lottery Fund
LLAG	Lady Lever Art Gallery
KAGM	Kelvingrove Art Gallery and Museum
MA	Museums Association
MERL	Museum of English Rural Life
MLA	Museums, Libraries and Archives Council
NCMAG	Nottingham Castle Museum and Art Gallery
NCMG	Nottingham City Museums and Galleries
NML	National Museums Liverpool
RAMM	Royal Albert Memorial Museum
TWAM	Tyne and Wear Archives and Museums
UMASCS	University Museums, Archives and Special Collections Services

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1. Introduction

At Durham University Museums, in 2004, I worked on a temporary exhibition of Greek pottery, borrowed from a little-known collection owned by Harrogate Museums. In 2007, as a project curator in the British Museum's (BM) Department of Greece and Rome, I helped install the touring exhibition *Ancient Greeks: Athletes, Warriors and Heroes* at the New Walk Museum, Leicester, and later lectured during its run at the Burrell Collection, Glasgow. This exhibition travelled to six UK regional museums and was enthusiastically received, seen by 150,000 visitors, including over 10,000 schoolchildren (BM 2009). My interest in the topic of this thesis – the role of collections of classical antiquities in UK regional museums – stemmed from experiences such as these. I became aware that there were groups of classical objects in a considerable number of UK museums, some of which were barely known and rarely saw the light of day. There was clearly, however, an appetite for classical exhibitions in regional museums. Internet searches emphasised that there was no easy means of locating all the classical collections across the UK.[1] The seed of this project was sown: I would identify the number and range of classical antiquities collections in UK museums.

While I was considering further directions this project could take, the Museums Association (MA) was renewing interest in the question of use and under-use of museum collections, through its *Effective Collections* programme. The initial reports called for museums to increase opportunities for engagement with their collections, manage them more dynamically, and address gaps in expertise (Cross and Wilkinson 2007; Wilkinson 2005). Related research confirmed that many UK museums and galleries had under-used collections in storage (Keene *et al.* 2008). A pilot phase was followed by a full phase from 2009 to 2012, with a focus on collection reviews, loans and disposal, during which over 40 museum projects were funded (MA 2009a; MA 2012a). It was clear that my project, running during the same time period, could intersect productively with this initiative by undertaking an in-depth exploration of the use of collections in the particular area of classical archaeology and art.

Simultaneously, a heated debate was in progress within museums and the wider cultural sector about the impact and value of the arts, culture and heritage, including the issue of intrinsic versus instrumental value (e.g. Newman and Selwood 2008). A suite of literature reviews and reports aimed to develop robust methods of measuring economic,

[1] Appendix 1 (Table A1.1) sets out the sources available and their limitations.

social and learning outcomes and impact. During the course of my research, these issues became increasingly dominant in the professional discourse. Questions of impact and value came to be seen as especially pertinent in a climate of global recession in which publicly-funded institutions needed to demonstrate the return on investment (e.g. Scott 2013a). In 2012, the MA began a consultation exercise about the future of museums, entitled *Museums 2020* (MA 2012b). This marked a shift in focus to impact, and especially social impact, culminating in a 'vision for the impact of museums' entitled *Museums Change Lives*, which argued that 'all museums [...] can support positive social change' (MA 2013a:3). My research could therefore engage with an issue of significant political, professional, social and theoretical relevance, by investigating the benefits and meaning of encounters with classical antiquities in regional museums.[2]

My discussion so far has signalled a focus on the contemporary situation, but a meaningful consideration of the role of collections in the present also requires attention to the historical context (Belfiore and Bennett 2007a; O'Neill 2008). The particular history of classical collections – which have arguably had more claims made for their normative and inspirational qualities than any other collecting area – makes them an especially interesting case. My research points to tensions between this history and the socially inclusive roles museum collections are expected to play today. Previous research in the history and reception of classical antiquities has – with a very few exceptions – concentrated on the major museums (in London, Oxford and Cambridge) and country house collections. This project, by focusing on under-researched regional collections, offers new insights into the broader picture of the development of classical collections.

From this brief outline of the background and context of my research, its interdisciplinary nature is apparent, speaking to and drawing upon the disciplines of classical archaeology, especially the history of collections, and classical reception studies, as well as museum, heritage and cultural studies, sociology, material culture studies, and cultural policy. I have shown how the wider topic – the role of collections of classical antiquities in UK regional museums – combines three areas, each in productive dialogue with an existing research literature: use of classical collections; benefits and meaning of encounters with these collections; and their history and its effect on the present. In order to explore these issues, I adopted a qualitative methodology, conducting research in six case study museums: two municipal museums, in Exeter and Nottingham; two art galleries

[2] For reasons explained in Chapter 2, I use the terms 'benefit' and 'meaning' in preference to the inconsistently defined terms 'outcomes', 'impact' and 'value'.

with origins in single private collections, in Glasgow and Port Sunlight, near Liverpool; and two museums connected to universities, in Newcastle and Reading. The final research questions were:

RQ1 How, and why, were the case study collections originally formed? What was their intended role?

RQ2 What use is currently being made of the case study collections?

RQ3 What are the perceived benefits and meaning of encounters with these collections today?

RQ4 How does the original impetus for their collection compare with the role they are expected to play today? How has their role developed over time? What effect does the history of classical collections have on the way they are perceived and used today?[3]

Research Questions 1 to 3 address each of the three research areas identified above. Research Question 4 synthesises these strands, and calls attention to the wider historical and contemporary context. It considers the aims and intentions of the original collectors and curators alongside the expectations and perceptions of current curators and users, which is a particularly distinctive and innovative feature of the project. It also highlights the need to take into account the changing role of these collections through the intervening period. Through strategic comparison of the six case studies, I have been able to go beyond description of each individual collection and its role, to develop well-grounded arguments pertaining to the wider question of the role of classical collections in UK regional museums. For this reason, my findings are presented by cross-case themes, in order to embed cross-case analysis in the structure.

Before setting out the structure of the thesis, it remains to define 'classical antiquities' and 'regional museums' for the purpose of this project. I exclude holdings of Romano-British material, as the development of and issues regarding collections of British archaeology are substantially different.[4] I also exclude collections from Greco-Roman

[3] The first and final research questions are in fact groups of closely related questions, combined to simplify presentation throughout the thesis.

[4] Chapter 2 summarises some of the historical differences. In the present day, they speak primarily to local rather than global identity, an issue which recurs throughout this thesis.

Egypt, which tend to be curated as part of Egyptian collections.[5] This follows the influential classification used by the BM, where Romano-British, Egyptian and numismatic collections are separately curated. The principal collection areas included by my project, following the remit of the BM's Department of Greece and Rome, are Greek (Bronze Age through to Hellenistic); Roman (excluding Roman Britain and Egypt); Etruscan and Cypriot antiquities. Coins are not excluded, if curated with other classical antiquities, but are not a focus of study. 'Regional' collections are defined as all those in UK museums located outside London. There are interesting distinctions in the history of collections, between the London and regional contexts, discussed in Chapter 2. The decision to focus on regional collections was also motivated by the comparative lack of previous research on the regional collections outside Oxford and Cambridge. Excluding all collections within London boroughs may have neglected some collections of interest, for example that of Harrow School, but a pragmatic definition was necessary to limit an already large scope of study. The word 'museum' is used to apply to both museums and art galleries, except where these are specifically distinguished.

Chapter 2 performs three functions: it reviews existing literature in order to demonstrate the need for my research and its productive intersection with existing fields of study; it builds the theoretical framework for my research; and it describes wider historical, institutional and disciplinary contexts which inform the remainder of the thesis, especially through Research Question 4. Section 2.1 covers the historical background. It outlines the broader history of classical collecting, within the context of nineteenth-century Hellenism, it considers the role of public museums and the classical collections within them, and it discusses the history of the academic disciplines of classics and classical archaeology. Section 2.2 turns to the contemporary museum. I highlight changing demands on museums, including the mounting pressure to measure impact. I discuss the overlapping concepts of learning, aesthetic and social benefits and outline my own conceptualisation of the 'role' of collections of classical antiquities, which also draws on the concepts of outputs and meaning. The section concludes with my understanding of museums as institutions, and of the relationships between museums, objects, individuals, and society, drawing on Falk and Dierking's (2000; 2013) 'contextual model of learning' to bring these relationships into my theoretical framework. Section 2.3 considers classics as a modern discipline. I describe the face of the subject today in universities and in schools, including the effects of

[5] Serpico (2006) scoped the number and nature of Egyptian collections and gathered data on their management and use.

the National Curriculum, and review literature regarding classical archaeological collections in museums today, demonstrating the comparative scarcity of studies of collections outside London, Oxford and Cambridge. The chapter concludes with a visual representation of the theoretical framework which shaped the research design and the thesis structure.

Chapter 3 sets out the methodology and research methods chosen to address my research questions. It describes the scoping exercise which was conducted in order to identify the extent and range of collections, and summarises its findings, which informed the selection of six case studies. These are then introduced, demonstrating how they reflect the broader population. The chapter also describes and justifies my research methods and presents the strategies used in analysis.

The following five chapters present my analysis of the case studies. Chapter 4 focuses on Research Question 1. It narrates and compares the histories of the museums and their classical collections; the intentions of their founders, collectors and donors; and the ways in which their role has developed in the period since their foundation. The following chapters focus on the present day. Chapter 5 considers the institutional and disciplinary context which frames use of the collections, vital to a full understanding of Research Questions 2 and 3. Chapter 6 and 7 explore different ways classical collections are used, together with perceptions of their benefits (Research Questions 2 & 3). Chapter 6 focuses on casual visitors to permanent exhibitions. It begins by outlining the personal and socio-cultural context, using personal data gathered about the visitors I interviewed and the results of analysis of their motivations and expectations. It also describes the physical context, namely the six galleries in which visitor research took place. The visitor observations and interviews are then analysed, regarding visitors' use of and responses to the galleries and evidence for the benefits of their encounters with the classical collections. Chapter 7 turns to other ways collections have been used in recent years: in temporary exhibitions, by schools, in events and activities, for university teaching and learning, through research and publication, by volunteers, digitally, and via loan to other museums. Staff, stakeholder and teacher interviews provide some further evidence of perceived and intended benefits of encounters with the collections. Chapter 8 focuses on the concept of meaning. It brings together analysis of staff, stakeholder, visitor and teacher interviews to explore the meanings of classical antiquities (Research Question 3).

The concluding chapter discusses the findings as a whole. It returns to the theoretical framework set out in Chapter 2 and discusses how the different contexts have

affected experiences of the collections in each of the case studies, including a particular focus on how the history of collections affects their reception today (Research Question 4). Despite their individuality, I argue that the comparisons made between these carefully selected case studies suggest some general conclusions regarding the wider role of collections of classical antiquities in UK regional museums. I also highlight the relevance of this research to broader questions about museums and classics in the modern world.

2. Theoretical Background

The three sections of this chapter focus on the historical, institutional and disciplinary contexts, which are integral to my analysis of the role of collections of classical antiquities. The chapter situates my research within the existing literature, describes wider issues affecting the role of classical collections and presents the concepts and frameworks adopted. Section 2.1 outlines the historical setting in which collections of classical antiquities were formed and made publicly accessible. Section 2.2 focuses on contemporary museums, including the drive to evidence impact and value. I conceptualise the 'role' of collections of classical antiquities, using the concepts of outputs, benefits and meaning, and present my understanding of museums as institutions and their relationship with objects, individuals and society. Section 2.3 turns to the discipline of classics, in contemporary universities, schools and museums.

2.1. Historical context: the classical and the museum

In England, a taste for the classical first emerged in the seventeenth century, with the collections of Thomas Howard, Second Earl of Arundel; George Villiers, First Duke of Buckingham; and Charles I (MacGregor 2007:77-9; Scott 2003:11-30). For these early, aristocratic collectors, classical antiquities, especially sculptures, served a decorative purpose, furnishing their homes and gardens. A landmark in the research of UK classical collections was Michaelis' *Ancient Marbles in Great Britain* (1882), which divided British collecting into three periods: the seventeenth-century 'Early Collections'; the 'Golden Age of Classic Dilettantism', in the eighteenth century, especially its latter half; and, in the nineteenth century, 'the British Museum and the Private Collections' (2-3). Michaelis points to two changes at the beginning of the nineteenth century, which continue to illuminate the historiography of classical collecting: a shift from private to institutional collecting, and a turn from Rome to Greece, which has often been linked with the Parthenon sculptures' arrival in London (e.g. Ashmole 1964; Scott 2003:229).

The major English collections of the seventeenth to nineteenth centuries have been extensively researched and documented. Key overviews have been provided by Haskell and Penny (1981), who catalogued the principal sculptures which achieved the status of 'masterpiece' and were widely disseminated via casts and reproductions, and by Scott (2003), who surveyed the principal British collectors of Greek and Roman antiquities. The majority were aristocrats collecting for their London mansions or country houses. In the mid-eighteenth century there was a surge of interest in antiquities, partly spurred by the

discoveries at Herculaneum and Pompeii. The Society of Dilettanti was founded in 1732, as an exclusive social club for those who had travelled to Italy. By the 1770s, its members had become the 'foremost advocates of classical art and archaeology in Great Britain' (Redford 2008:9). This was the heyday of the Grand Tour. Italy was the place to 'acquire taste', through contact with its art and antiquities, via a network of excavators, dealers and guides (Bignamini and Hornsby 2010; Coltman 2009; Hornsby 2000). Tourists were members of the social elite: travel in classical lands complemented a classical education, and the acquisition of art and antiquities testified to their erudition and taste. In general, work on motivations for collecting suggests that personal, psychological impulses are combined with 'inherited social ideas of the value which should (or should not) be attached to a particular object' (Pearce 1992:7).

There have also been studies of individual collectors – including Arundel (Angelicoussis 2004), Henry Blundell (Ashmole 1929; Davies 2007; Fejfer 1997; Fejfer and Southworth 1991), Charles Townley (Coltman 2006a; 2006b:165-193; 2009), Richard Payne Knight (Clarke and Penny 1982) and William Hamilton (Jenkins and Sloan 1996). Hamilton has been identified as pivotal in changing the way Greek vases were perceived in Britain. Via their publication and display, in the BM, his vases provided 'a model for contemporary artists and manufacturers to follow' (Jenkins and Sloan 1996:9; also Coltman 2006b:65-96), and their presentation as art objects had a lasting effect on the reception and study of Greek vases (Dyson 2006:160-167). During the nineteenth century, private collecting of classical antiquities, especially sculpture, began to decline (Michaelis 1882:3). Scott (2003:235ff.) attributes this to factors including the development of the BM collection, which 'deterred emulation', increased difficulty in excavating and securing export licences, and a growing taste for modern sculpture. There were notable exceptions, including Sir John Soane (Elsner 2002), Lord Leverhulme (see Chapter 4) and Sir Henry Wellcome (Larson 2009). These three collectors, however, had some form of public display in mind.

The history of the public museum began in the classical world and developed via cabinets of curiosities into the Enlightenment, with its desire to order and classify the world (Bazin 1967; Hooper-Greenhill 1992; MacGregor 2007). The UK museums which most prominently collected classical antiquities, and are most frequently considered in histories of collection and reception, are the BM, and the museums of the universities of Oxford and Cambridge (e.g. Beard 2012; Challis 2005; Kurtz 2000). In the nineteenth century, the notion of the progress of art from primitive origins to the pinnacle of the Parthenon

sculptures shaped the way the BM displayed its sculptures (Jenkins 1992a). Its classical displays were a site of conflict between two camps:

> Conservative aesthetes committed to a traditional neoclassical system of fixed values and [...] a new breed of professional archaeologists influenced by Darwinian evolutionism and radical science. (9)

The conflict between 'archaeologists and aesthetes' is also central to Beard's analysis of the Cambridge Museum of Classical Archaeology (Beard 2003). The separation of its displays of classical casts from the 'originals', remaining in the Fitzwilliam Museum, created a distinction between the Museum of Archaeology as a laboratory for teaching, and the Fitzwilliam as a centre of High Art. Thus, the development of museum collections was closely related to the development of classical archaeology as a discipline (also Challis 2005). In the UK, disciplinary structures were formalised in the late nineteenth century with, for example, the establishment of the British School in Athens in 1886 (Dyson 2006:125).

Dyson (2006) highlights the role of amateur antiquaries in the history of classical archaeology. Regional archaeological societies – large numbers of which were founded in the 1830s and 1840s – and antiquarian scholars and collectors are, however, most often associated with local, British archaeology, including Roman Britain (Wainwright 1989:5; Wetherall 1998). Societies which concerned themselves with Mediterranean antiquities – the Dilettanti, most obviously, but also the Society of Antiquaries (Brand 1998:v-vi; MacGregor 1998:126) – seem, by contrast, to have operated primarily in London, meaning that involvement in them would be confined to a narrower range of predominantly upper class individuals. MacGregor has argued that national antiquities were associated with the Romantic movement and the middle classes, in contrast with Classicism, which 'had been identified largely with the upper echelons of society' (2007:282). Another distinction is made between 'antiquaries' and 'connoisseurs', concerned, respectively, with the 'age and historical associations' of objects and their 'aesthetic merit' (Wainwright 1989:5).[6] Linked with the regional focus of antiquarian societies is the view, prevalent in the late nineteenth century, that provincial museums should focus on their local area in particular (Hill 2005:75). For example, of Greenwood's (1888:4) five 'main objects of a Museum', two show a local focus: to 'provide a home for examples of local objects of interest of an

[6] Pearce (1992:194) discusses the criteria of 'art value', 'historical value' and 'age value', originally applied by Riegl to monuments, which are useful in thinking about these distinctions.

antiquarian, geological, or other character'; and to contain 'a commercial Museum containing specimens of manufactures resembling those produced in the immediate locality'. However, Hill (2005:75) notes that there were other points of view, and municipal museum collections also included material of national and international scope.

The formation of Greek archaeology as a discipline was closely connected with nineteenth-century Hellenism (Morris 1994). The classical world was enormously influential in shaping the intellect of the European ruling classes (Coltman 2006b; Jenkyns 1980; Turner 1984). Study of classics, including classical material culture, was closely associated with elite groups, reinforcing – even establishing – elevated social status. The dominance of classics in English public school education (Bowen 1989) played a crucial role: 'public school, Oxbridge and Classics was the royal road to preferment in politics, the civil service and the church' (Tanner 1994:650). Over the course of the century, public schools broadened their admissions and grammar schools developed, with the result that not only aristocrats but also the emerging middle classes could access the status-enhancing benefits of a classical education, creating a broader elite (Bowen 1989).

In nineteenth-century Britain, the Greeks were seen as models for modern life, both by seeking similarities (Turner 1984:8) and striving to overcome differences by emulation: in industrialised Britain, a distinctive contrast was perceived 'between the grime, smoke, and materialism of the present age and the pure, radiant light of Hellas' (Jenkyns 2007:276). The humanist/idealist conception of the ancient world, as embodying ideals that could be universalised to all societies, increasingly found itself in tension with historicism, which maintained that cultural characteristics and products were specific to their particular age. Together with archaeological discoveries which made it clear that ancient Greece was not a unitary entity, this led to a new, 'evolutionary humanism', based on a concept of 'perennial human impulses and skills that displayed themselves in varying fashions at different times and places' (Turner 1984:61ff). Within this, Greece and its artistic products retained a normative role, demonstrating the process of civilisation and an aesthetic approach which might improve modern art through emulation.

Art and museums, in general, were enlisted in the service of numerous social and political objectives and, as material expressions of the values and ideals of Hellenism, the classical antiquities within them had an important role to play. They were seen as contributing to the economy and manufacturing, by improving standards of taste and design (e.g. Jenkins 1992b; Turner 1984:37, 68). They acted as symbols of national pride

and identity, for nations competing to acquire significant finds (Challis 2005; Morris 1994:11) and representing themselves as the natural heirs of classical civilisation (Duncan 1991; Duncan and Wallach 1980). They were well-suited to contribute to wider, paternalistic, ideals regarding the improvement of the lower classes by means of culture. Thus Michaelis saw a responsibility to make classical art available to a public audience:

> It lies in the very essence of art that its works are not created for the enjoyment of a few chosen spirits alone, but have a wider and higher mission of culture, to exercise a refining and ennobling influence on the public at large. (1882:180-181)

Modern theorists have pointed to the museum's ideological role, 'meant to impress upon those who use or pass through it society's most revered beliefs and values' (Duncan and Wallach 1980:449). Bennett (1995) argues that cultural forms including museums were enlisted as instruments of social management, employing techniques of behaviour management, enshrined in their architecture. Bennett recognises that, in fact, museum audiences were frequently drawn primarily from elite groups, rather than the working classes they were designed to regulate. Nonetheless, they worked to demarcate and perpetuate social distinctions, as others have demonstrated for particular institutions. Most relevant for my study is Hill's (2005) research on Victorian municipal museums in the north of England and the Midlands. Developed 'as a cultural asset for the improvement of the working class', she finds that museums equally 'allowed the middle class to demonstrate authority, stamp their own values onto culture, and provide suitable leisure for themselves' (36-7). The working classes initially made their own use of the museums but, as attempts to control their behaviour increased, came to reject them entirely: the museums' primary audience became the middle classes themselves.

Hill's case studies include the Harris Museum and Art Gallery, Preston, with a focus on the elite connotations of its collections, including a series of casts of classical sculpture. She concludes that their display as art objects with minimal interpretation served to 'invoke a set of qualities, primarily beauty, monumentality, ownership and power; and to associate these with the museum setting, and with those who provide it' (118). In his study of the same institution, Moore (2003) pays particular attention to the role of James Hibbert, the planner, architect and chairman. He argues that the museum's classical focus was grounded in Hibbert's conception of the ideals of Hellenism as a model for modern life. Snape (2010) reaches similar conclusions, in a study of industrial collections in nineteenth-century museums which draws on Arnold's concepts of Hebraism and Hellenism,

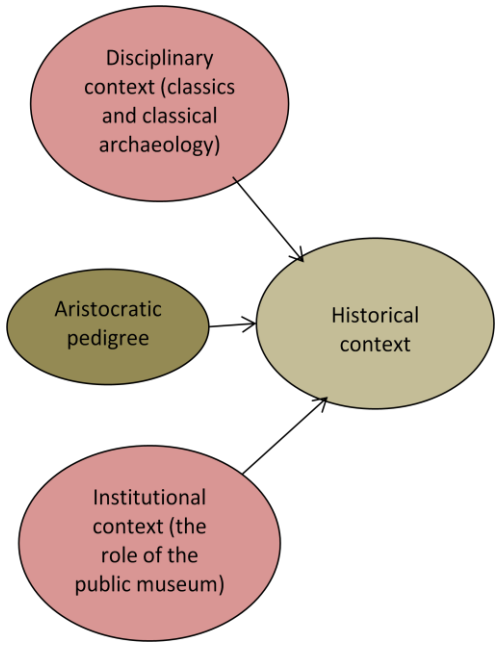
representing materiality and spirituality, respectively. Snape sees Preston's focus on Greek and Renaissance art as a deliberate statement of Hellenist values, 'transcend[ing] the materiality of industrial society' (32), in contrast with other museums which embraced art's economic utility.

For further research on the history of classical collections in regional museums, it is necessary to mine the fairly limited number of works focusing on specific regional institutions or collectors, both usually combining classical with broader collections. Notable institutional histories include those of Birmingham Museum and Art Gallery (Davies 1985) and the Manchester Museum (Alberti 2009). The latter contains considerable discussion of the classical collections, showing how changing patterns of disciplinary focus and organisation affected their development and fortunes (68-82). Biographies of collectors with classical interest, but scant detail of their classical collecting in particular, include those of Burrell (Marks 1983), Lord Leverhulme (Jolly 1976; Leverhulme 1927; Macqueen 2004) and Wellcome (Larson 2009), much of whose classical material was ultimately dispersed to regional museums (de Peyer and Johnston 1986). Kiely and Ulbrich (2012) have summarised the development of UK collections of Cypriot antiquities, including regional collections, while recognising that further research is required. Overall, there has been very little research on the history of classical collections outside London, Oxford and Cambridge. My research therefore adds new details and perspectives to existing studies of the collection and reception of classical antiquity, by looking at the broader regional picture.

This review of the literature pertaining to the history of classical collecting in the UK has drawn attention to three crucial factors which need to be taken into account in my consideration of the role of collections of classical antiquities (Figure 2.1): first, the aristocratic pedigree of classical collecting; secondly, the role of the public museum; and thirdly, the disciplines of classics and classical archaeology. All three strands have associations with elite social groups: the discussion in this thesis will trace the extent to which those associations have a continuing effect on perceptions of classical antiquities in the present. In addition, I have identified a number of interconnected dichotomies in the history of classical archaeology, whereby foreign classical antiquities are opposed to Romano-British antiquities: London versus regional; elite versus middle class; Society of Dilettanti versus local societies; connoisseurs versus antiquarians; aesthetic versus archaeological. I will show the extent to which the broader history of classical collecting in

regional museums confirms or complicates the picture painted by the existing literature, which has largely focused on private collectors and on the museums of London, Oxford and Cambridge (Chapters 4 and 9).

Figure 2.1: Historical context



2.2. Institutional context: the role of the contemporary museum

The previous section considered the role of the public museum as an important context framing the role of classical antiquities within it. Section 2.2.1 brings that wider institutional context up to date, highlighting a drive to evidence that role. Section 2.2.2 discusses concepts and frameworks developed for that purpose, which I have drawn on for this research. Finally, in Section 2.2.3, I set out my understanding of museums as institutions and the relationships between museums, objects, individuals and society, drawing on organisational theory and sociological perspectives, as well as museum-specific literature. There is an extensive literature concerning the contemporary role of museums and their collections, and this discussion will necessarily be selective. Accordingly, the focus is mainly on UK literature, though I have also drawn upon studies from the US, where a strong tradition of museum research, especially in the area of visitor studies, has provided theoretical frameworks of key relevance.

2.2.1.The role of museums today: impact and value

Perceptions of the role of museums have changed considerably over the last few decades, with a 'paradigm shift from collection-driven institutions to visitor-centred museums' (Anderson 2004:1). The drive for this reconsideration came in part from within the museum field, both professional and also academic, in the burgeoning disciplines of cultural, heritage and museum studies (e.g. Vergo 1989). Among other things, attention turned to how museums reflect and perpetuate social inequalities. Bourdieu's enormously influential studies, based on empirical research conducted primarily in France, pointed to the close relationship between cultural tastes and class position, with 'cultural capital' – individuals' stocks of cultural know-how – contributing to perpetuating class inequalities (Bourdieu 1984; Bourdieu and Darbel 1991).[7] From this perspective, museums – art museums in particular – represent marks of distinction for the bourgeoisie, and exclude those who have not inherited the relevant cultural competencies. When research showed that the UK museum-visiting population was slanted towards well-educated, socially-elevated and white groups, museums sought to attract more diverse audiences (Hooper-Greenhill 1997; Merriman 1989; Merriman 1991). Equally, the relativism of the postmodern world demanded a more nuanced approach to interpretation (Hooper-Greenhill 1997; Hooper-Greenhill 2000; Meszaros 2008; Roberts 1997) and to questions of the value of museums and the arts (Belfiore 2004:23; Holden 2004).

Simultaneously, within cultural policy, emphasis was increasingly placed on instrumental arguments for the value of culture. Through much of the twentieth century, belief in the value of 'art for art's sake' and trust in the ability of a small group of experts to make judgments of merit had enabled cultural institutions including museums – especially museums of art – to maintain a position of strength untouched by the demands of the market or public opinion (Mirza 2012:29-31; O'Brien 2013; O'Neill 2008:152). With the rise of evidence-based policy making, the New Public Management, and the accompanying 'audit' society (Belfiore 2004:188; Mirza 2012:44; Scott 2013a:4-5), museums needed to justify their existence. Myerscough's *The Economic Importance of the Arts in Britain*, published in 1988, brought the impact agenda to the attention of politicians (Reeves 2002:5), and a series of economic impact studies followed (reviewed by Reeves 2002:8-13). A major theme was the power of culture to regenerate post-industrial cities, famously

[7] More recent research (Bennett *et al.* 2009) found Bourdieu's analysis to remain largely applicable to contemporary Britain, while questioning the relevance of some specifics. It suggested that age, gender and ethnicity need to be taken into account alongside class.

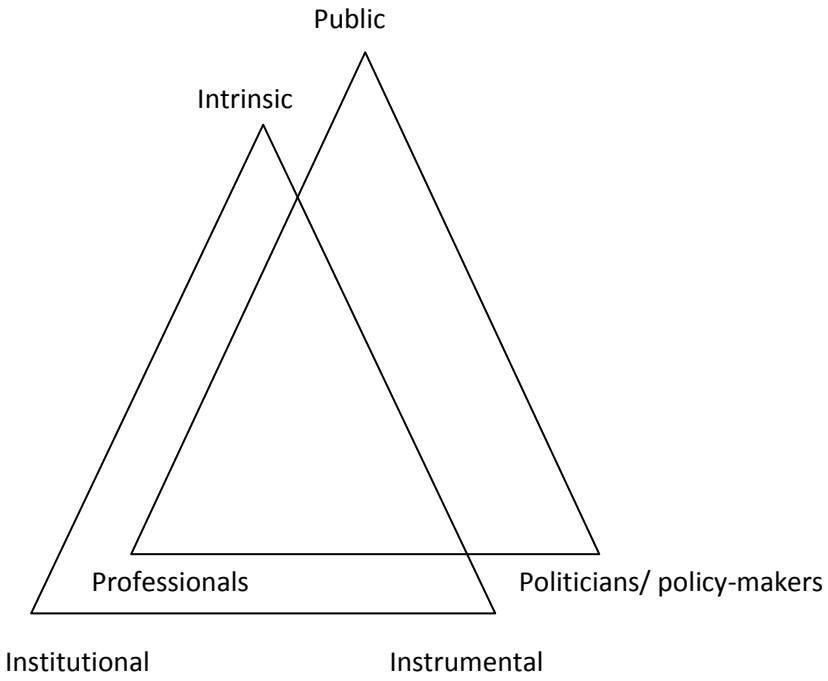
Glasgow (Mirza 2012:48-52). There were also moves towards articulating the value of the arts in non-economic terms (e.g. Landry *et al.* 1993; Matarasso 1997). Following New Labour's election to power in 1997, with an even more interventionist approach and policies focused on education and social inclusion (Hooper-Greenhill 2007:16; Mirza 2012:45-46), there was a flurry of publishing on social impacts, together with continuing interest in economic benefits (ACE 2004; Burns Owens Partnership 2005; Hooper-Greenhill et al. 2000; Jermyn 2001; Reeves 2002; Travers 2006; Wavell *et al.* 2002).

A focus on instrumental benefits is by no means a recent phenomenon: the nineteenth-century founders of museums regularly framed their value in social and economic terms (as discussed above; also Belfiore 2004; O'Neill 2008). However, their renewed emphasis in recent decades provoked a lively debate. Some argued that the arts should in fact be focusing on their 'intrinsic' value (e.g. Jowell 2004; Selwood 2006). Fears were expressed that, in framing their value in terms of more tangential benefits, museums were setting themselves up to fail where other government or private organisations could better demonstrate those benefits (Belfiore 2004). Others took issue with the differentiation of intrinsic and instrumental benefits. The notion of intrinsic benefit was equated with 'art for art's sake' arguments, suggesting that these ignore social and economic inequalities which exclude many from accessing the arts (O'Neill 2008:298). Instrumentalism, it was argued, should not be seen as being imposed on the sector by the necessity of self-justification to funders and policymakers, but as emerging from within, tied to museums' new people-focused outlook (Davies 2008:262). From this point of view, impacts and benefits for participants 'are the natural result of engaging with enriching cultural experiences' and are 'why public cultural institutions exist' (Coles 2008:334).

The terms which have been used in this discussion – 'intrinsic', 'instrumental', 'value' and 'impact' – require definition. They have been inconsistently used, including a widely-noted lack of clarity over what outcomes are covered by the notions of intrinsic and instrumental, respectively (Carnwath and Brown 2014; Coles 2008; Gibson 2008; Gray 2008; O'Neill 2008:292). I observed that intrinsic benefits have been equated with 'art for art's sake' arguments, but in fact, in the reports which brought the terminology into common use in the UK, there was an explicit attempt to avoid this association (Holden 2004; Holden 2006). In Holden's analysis of cultural value (Figure 2.2), 'intrinsic value' relates to 'the subjective experience of culture intellectually, emotionally and spiritually' (Holden 2006:14). That is, it is *not* something art has 'in and of itself', but is 'located in the

encounter or interaction between individuals (who will have all sorts of pre-existing attitudes, beliefs and levels of knowledge) on the one hand, and an object or experience on the other' (15). For Holden, 'instrumental' benefits are 'the ancillary effects of culture, where culture is used to achieve a social or economic purpose' (16). My research focuses on intrinsic value, in Holden's sense, by exploring encounters between individuals and classical objects, but does not exclude attention to 'ancillary effects', where a case can be made that they have arisen from those encounters. In other words, I do not set out to explore instrumental benefits which do not have traceable origins in encounters with classical objects, in particular.[8]

Figure 2.2: Cultural value (from Holden 2006:31)



Holden's conceptualisation is grounded in the public value approach developed by Moore (1995) in the US. As summarised by Scott (2013a:3), an advocate of the approach for museums, the public value 'strategic triangle' includes the 'authorizing environment', comprising all those who have the power to make or influence decisions about the organisation and its operations; secondly, 'operational capacity', meaning the organisation's assets; and finally, 'public value outcomes', focused on making 'a positive difference in the individual and collective lives of citizens'. An important implication is that organisations should involve both the public and members of the 'authorizing environment'

[8] Classical objects may be sufficiently integral to the museums' offer that a percentage of wider effects, such as tourist spend, could be attributed to visitors' encounters with them. Evidencing this would, however, require a different methodology.

in collaborative decisions about organisational priorities for the delivery of public value. The focus is on *social* impact (Munley 2013:49). Public value enjoyed a high profile in the late 2000s, embraced by both the Heritage Lottery Fund (HLF) (Clark and Maeer 2008) and Arts Council England (ACE) (Bunting 2007; Bunting et al. 2008).

The term 'value', in general, is perhaps most commonly thought of in economic terms, with definitions ranging from, simply, market price, to wider conceptions, for example: 'Something has economic value if its benefits to the well-being of society (including future generations) are greater than or outweigh its costs' (Holden 2004:31). Museum collections pose a particular challenge to those who think about value in monetary terms. Despite maintaining financial value – often, especially in the case of art, unusually high when quantified for the purposes of insurance – these objects have been removed from circulation as commodities (Kirshenblatt-Gimblett 2001). Economists employ broader, non-monetary use values, along with non-use values (existence, option and bequest value) to deal with this issue. Anthropological theories of value can also provide an explanation. Appadurai (1986) thinks of objects as being able to move in and out of the commodity situation, circulating in different 'regimes of value'. Graeber (2001) proposed that 'value is the way actions become *meaningful* to the actors by being placed in some larger social whole, real or imaginary' (254, my emphasis). Frequently discussed classes of value derived from anthropology include historical, social, symbolic, aesthetic and spiritual value (e.g. Holden 2004:35). I return to the concept of 'meaning' in Section 2.2.2.

The term 'impact' has also suffered from conceptual confusion, especially in the distinction between 'impact' and 'outcomes'. In the development of the Generic Learning Outcomes (discussed below), outcomes were understood in relation to individuals, and could be short- or long-term, whereas impact was 'cumulative and broader in relation to social structures and organisations (and would generally be in the long term)' (Hooper-Greenhill 2007:25). Other definitions differ regarding timeframes and in their distinction of individual versus collective effects (e.g. Wavell *et al.* 2002:7). Others have recognised that the words are often used interchangeably, and do not in themselves distinguish between short-term and long-term effects (AEA Consulting 2005:18). Nor can benefits be clearly distinguished into personal (individual) and public (society) (McCarthy *et al.* 2004:49; Munley 2013). It is commonly recognised that it is much easier to measure and provide evidence of short-term outcomes/impacts than those which are manifested in the long term (AEA Consulting 2005:23; Galloway 2009:127; Wells *et al.* 2013:59-61). Due to the

time-limited duration of doctoral research, this thesis will inevitably focus on the short term, though I also consider potential long-term outcomes/impacts as manifested in the perceptions of the public, professionals and stakeholders. In the remainder of this thesis, I use the word 'benefit' as a general catch-all term for positive effects, with due recognition that it may obscure the existence of potential negative effects of museum engagement. It offers the advantage of avoiding the repetitive use of 'outcomes/impacts' and is more readily understood by research participants.

Following the economic downturn of the late 2000s and 2010 change to a Conservative-Liberal Democrat coalition government, economic arguments returned to the forefront (e.g. ACE *et al.* 2010). Approaches which had been promoted by the previous government fell out of favour, including public value (O'Brien 2013:145,154; Scott 2013a:10). Holden commented, in 2012, that 'instead of trying to discuss the full range of value, we now seem to be reverting to looking only at how Whitehall and Treasury want to value culture' (quoted in Heal 2013:168). It is certainly true that this became an important research strand. The reports produced by DCMS's Culture and Sport Evidence (CASE) programme and an associated project, *Measuring Cultural Value*, adopted the language of economic value – for example, measures of subjective wellbeing, contingent valuation and choice modelling – with the explicit intention of playing to concepts used by the government in deciding funding allocations (CASE 2010; O'Brien 2010). Economics offers a range of productive methods for capturing the benefits of culture, both intrinsic and instrumental, and closer dialogue and engagement between economists and arts professionals and policy-makers can only be beneficial (Bakhshi *et al.* 2009). The choice of other methods for this study reflects my own skills and interests, and is not intended to devalue economic perspectives. Their particular strength lies in articulating the value of culture to government and other funders, in ways which can be readily compared with other funded services.

Overall, the product of the debates over intrinsic and instrumental benefits, together with shifting priorities within the museum sector, has been a reinvigorated drive to articulate the value of museums and the wider cultural sector, and a renewed focus on generating meaningful and reliable evidence (Rylance 2012). The following subsection considers the existing theoretical frameworks developed in the pursuit of these aims which I have drawn on in my conceptualisation of the role of classical collections.

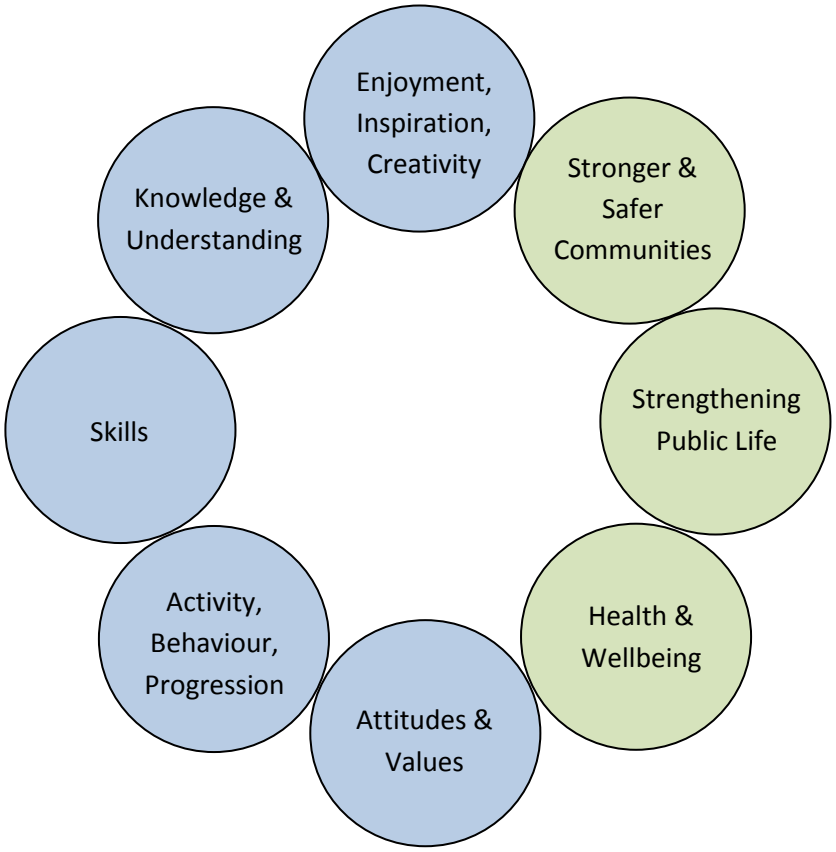
2.2.2.Conceptualising the role of museum collections

Counting outputs is one of the simplest methods for measuring museums' performance, and they have often been the primary indicators used by museums to demonstrate their value, for example in the local authority context. National figures for participation in culture are now gathered via the Taking Part survey, which provides longitudinal data since 2005 (e.g. DCMS 2012). UCL research into stored collections (Keene *et al.* 2008) used output data supplemented by qualitative research, consisting of museum visits and interviews. This thesis also incorporates outputs into its framework for exploring the role of collections of classical antiquities, as a means of analysing the ways collections are used, including the use of quantitative data such as the number of visits by schools and researchers.

The discussion in Section 2.2.1 demonstrated the centrality of the concepts of outcomes/impact – 'benefits' in my preferred terminology – to the articulation of museums' value. An exploration of the benefits of encounters with classical antiquities in regional museums is a key strand of my own research, drawing on the *Inspiring Learning for All* framework (MLA 2008a). This comprises five 'Generic Learning Outcomes' (GLOs) and three 'Generic Social Outcomes' (GSOs) (Figure 2.3). The GLOs are based on a broad definition of learning, including, for example, forming attitudes and the development of personal identity (Hooper-Greenhill 2007:35). In the later twentieth century, there was a shift from behaviourist, or stimulus-response, theories of learning, associated with 'transmission' models of communication, to approaches which recognised learners' active role in constructing meaning (Hein 1998; Hooper-Greenhill 1999a). Initially, the emphasis in such constructivist theory tended to be on the individual, focusing on people's inner psychological life, influenced by Piaget (Woolfolk 2004:323-328). Theorists then began to shift attention to the cultural, historical and institutional context of learning, often drawing on the work of Vygotsky (e.g. Wertsch 1991). The distinctions between social constructivist and socio-cultural perspectives are subtle and often contested (Palincsar 2005:287) but a key difference is the greater degree of interdependence of individual and social processes in socio-cultural theory (John-Steiner and Mahn 1996).

The GLOs have themselves been described as being based on constructivist and socio-cultural learning theory, and an interpretivist ontology (Hooper-Greenhill 2007:60-61). Hooper-Greenhill describes the underlying conception of learning as recognising both

Figure 2.3: GLOs (MLA 2008b, shaded blue) & GSOs (MLA 2008c, shaded green)



'the active role of the individual mind in making meaning' and the 'social and collective' dimension:

> The making of meaning (which is one way of describing learning) is a social and collective endeavour, even though meaning is produced by individuals, with interpretations of experience being tested and validated through the communities that shape our lives (school, family, workplace or leisure communities). (42)

This accords with my own understanding of learning. While the concept of 'outcomes' has more usually been associated with the behaviourist or stimulus-response tradition (Moussouri 2002), Hooper-Greenhill has argued that the GLO framework 'avoids any behaviourist approach through asking questions in an open-ended way' (2007:9). This apparent compromise is probably due to an inherent tension in the project, with the Leicester University team's theoretical understanding of learning in some conflict with the needs of the commissioning body, MLA, for evidence that would be 'acceptable to government accountants' (Hooper-Greenhill 2007:10).

It is disputable whether the framework is in fact compatible with socio-cultural perspectives, given researchers in this tradition generally focus on learning as a group process (e.g. Leinhardt and Knutson 2004). I see it, however, as being fully compatible with my own understanding of learning as both individual and collective. Visitors' reports of their own learning, as individuals or shared among groups, may be categorised according to the GLOs without denying the complex social and cultural processes which have contributed to that learning. Where the framework is used to define specific intended outcomes of a programme, in order to evaluate its success, echoes of stimulus-response approaches may indeed be detected. In my own research, however, it was employed in a fully open-ended way to capture the range of benefits evidenced in interviews. The framework provides a pragmatic means of representing data generated by qualitative methodologies in a quantitative way, by aggregating individual experiences and grouping them in its broad categories. Given its widespread adoption by UK museums (Graham 2013:8), there is potential for comparison of my findings regarding classical antiquities with evidence for the benefits of accessing other kinds of museum collections. It is also hoped that its adoption in this thesis may increase the usefulness of this research for the museum sector, as the terminology is broadly understood, and the framework was originally commissioned and designed for advocacy purposes (Hooper-Greenhill 2007:10).

'Social' in the above discussion is used in the broad, social sciences sense of 'developing from or involving the relationships between human beings or social groups that characterize life in society' (Oxford English Dictionary 2009). In the 'social impact' literature, the benefits discussed are usually more narrowly framed and closely tied to political discourse. For example:

> Social impact encompasses inclusion or overcoming exclusion of individuals or groups in terms of poverty, education, race, or disability and may also include issues of health, community safety, employment and education. (Wavell *et al.* 2002:6)

The concept of 'social capital' is commonly employed, often following Putnam in understanding it as an attribute of communities, including the 'networks, norms and social trust that facilitate coordination and cooperation for mutual benefit' (quoted in Kinghorn and Willis 2008:556).[9] The GSOs (Figure 2.3) were based on the recommendations of a

[9] For others, notably Bourdieu (1984), social capital is an attribute of individuals, consisting in their personal network of relationships.

thorough review of research into the social impact of museums, libraries and archives (Burns Owens Partnership 2005), and have been used together with the GLOs in my analysis of the benefits of encounters with classical antiquities. Despite the changing policy context outlined above, the social impact agenda remains at the forefront of the museum sector's own collective strategy, in the MA's *Museums 2020* initiative (Heal 2013:169-170; MA 2013a; MA 2014a). Wellbeing, in particular, has recently emerged as a major strand in the UK (e.g. Legatum Institute 2014), with related research and projects within the museum sector (Ander et al. 2011; Chatterjee and Noble 2013; Happy Museum Project 2014; MA 2015).

Another way of looking at the benefits of museum collections derives from literature on the aesthetic experience, the subject of long debate in philosophy and psychology (Belfiore and Bennett 2007b; Schellekens and Goldie 2011). The work of Csikszentmihalyi and Robinson (1990) has been influential in the museum literature, proposing an understanding of aesthetic encounters in museums based on the theory of 'flow'. Structurally, they define the aesthetic experience as 'an intense involvement of attention' which results in 'an intense enjoyment characterized by feelings of personal wholeness, a sense of discovery, and a sense of human connectedness' (178). The content of the experience varies between artworks and is addressed through the challenges they present, which may be perceptual/formal (relating to their physical features), emotional, intellectual or opportunities for dialogue. A flow experience requires challenges to be well-matched to the skills of the viewer. This brief discussion reinforces that it is impossible to separate distinct areas such as learning, social, and aesthetic: there is overlap here with both 'learning' and 'social' benefits, notably in the area of wellbeing.[10] My analysis captures their different strands of response within the GLO framework.

One disadvantage of the generic approach of the GLOs and GSOs is precisely that it tends to iron out the distinctiveness of specific experiences of specific museums or collections (McManus 2009:207-208). While this may be captured through examples of the character of the outcomes in each GLO or GSO category, within a particular context, in my research I found it more helpful to undertake a separate analysis of the meanings of classical collections. This enabled exploration of their role in ways which go beyond reported benefits for particular users, as discussed in Chapter 9. The concept of meaning is

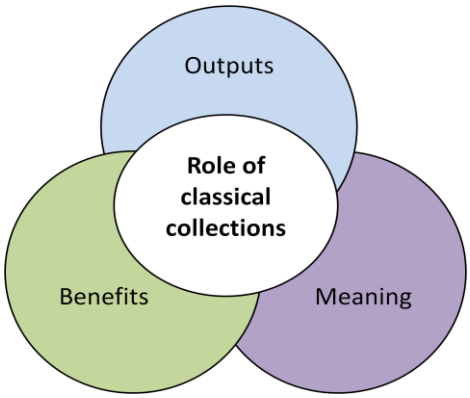
[10] This is linked with Csikszentmihalyi's positive psychology perspective. In contrast with psychology's usual focus on mental illness, this emphasises 'building positive qualities' (Seligman and Csikszentmihalyi 2000:5).

connected with anthropological conceptions of 'value', as introduced above. The idea of 'meaning-making' is also a key element in constructivist, social constructivist and socio-cultural theories of learning, capturing the active role of the learner (Hooper-Greenhill 1999a; Leinhardt *et al.* 2002). Silverman (1995; 1999) was influential in introducing the concept to museums, which increasingly embraced its implication that objects 'hold multiple stories and meanings, and, depending on the context, all of those stories and meanings are potentially valid' (Roberts 1997:3). Meaning is a 'dialogue between viewer and object' (Hooper-Greenhill 2000:117). The interpretation of objects in museums can be considered from the point of view of the museum – the curators (or other members of staff) who create exhibitions – and of the visitors who make their own sense out of them. Both perspectives are considered in my analysis of the meanings of classical antiquities (Chapter 8).

A seminal study of the meaning of archaeological artefacts was Jones' (2004) qualitative exploration of the meanings and value of the Hilton of Cadboll cross-slab, a stone carved with Pictish symbols. She found it to be 'imbued with a wide range of meanings within a number of different narratives derived from heritage management, art history, archaeology, and popular conceptions of the Picts' as well as 'deep metaphorical and symbolical meanings within local contexts' (xi-xii). Holtorf discusses the 'values of archaeological heritage in people's everyday lives in the Western world' (2010:43). He argues that in popular culture, heritage is often valued for its 'metaphorical' rather than its 'literal' content. Rather than specific information about the past, people value heritage because it 'evokes stories about the visitors of heritage sites themselves', in a way which relates to Bourdieu's theories regarding self-definition through cultural participation; because it 'tells stories that reaffirm various collective identities'; and because 'it is simply enjoyable to imagine travelling into the past' (44). These and other strands of meaning will be discussed in more detail where they inform my analysis.

In summary, this subsection has identified outputs, benefits and meaning as key elements for analysis, breaking down the concept of the role of collections of classical antiquities (Figure 2.4).

Figure 2.4: Conceptualising the role of classical collections



2.2.3.Museums, objects, individuals and society

I conclude my discussion of the contemporary institutional context by making clear my understanding of museums as institutions, and the relationships between museums, objects, individuals, and society.

Byrne *et al.* (2011a) have demonstrated that it is productive to focus on agency in 'unpacking' museum collections, drawing on actor network theory (ANT) (Latour 2005) and object biography approaches (Gosden and Marshall 1999; Kopytoff 1986). Originally developed in science and technology studies, ANT uses the metaphor of the 'network' to describe associations, or 'translations', between 'actors'. The actor is understood not as 'the source of an action' but as 'the moving target of a vast array of entities swarming toward it' (Latour 2005:46). That is to say, agency is distributed, and an ANT analysis thoroughly explores all the elements which participate in any action: importantly, 'non-human' actors play an equal role in the analysis (72). Museum objects – classical antiquities – are central to the argument of this thesis, and their agency must be taken into account, together with that of other non-human elements such as museum buildings, display cases, interpretive panels, labels and policy documents. As human agents, my analysis considers collectors and museum personnel. It particularly highlights visitors and users as agents making meaning from classical collections in the museum, a group which the authors in Byrne *et al.* (2011b) largely pass over in their focus on the creator communities, collectors, and curators of ethnography collections. Conversely, my analysis pays relatively little attention to the ancient creators of classical objects (see Section 8.11).

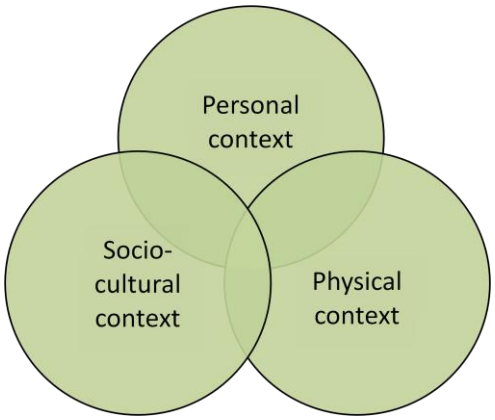
ANT criticises the traditional sociological view of phenomena as embedded in stable societal structures, which makes it difficult to account for change: societal structures should themselves be part of the investigation (Latour 2005:8). The ANT method requires the researcher to 'follow the actors themselves' (12). This does not preclude attention to wider structures or processes, so long as the argument reveals the particular means by which they act in the situation under investigation:

> Macro no longer describes a wider or a larger site in which the micro would be embedded like some Russian Matryoshka doll but another equally local, equally micro place, which is connected to many others through some medium transporting specific types of traces. (176)

This thesis is informed by this argument and by the work of others who have sought to integrate micro and macro levels. For example, Fyfe draws on Bourdieu's concepts of the field of power and the cultural field, to theorise the museum as 'simultaneously an agency of classification and a relationship of cultural interdependence between groups' (Fyfe 1996:224; also 2000). He explores the Tate as a 'site of structure and agency at which people struggled to fix the meaning of its mission' (1996:219) as part of a process of differentiation of the cultural field, situated within a 'particular, shifting balance of class power' (225). His analysis thus combines a tracing of the struggles of individual actors with attention to wider social processes.

The following paragraphs describe how individual agents, both human and non-human, and socio-cultural processes have been brought into the framework of my own research, drawing on Falk and Dierking's 'contextual model of learning' (2000; 2013). This has been extremely influential in directing attention to the contexts affecting museum experiences. Originally developed as the 'interactive experience model' (Falk and Dierking 1992), it has been progressively reconceptualised, strengthening its integration of the socio-cultural perspective. It is divided into personal, physical and socio-cultural contexts (Figure 2.5), viewed as overlapping and interconnected, in an ongoing learning process. While intended as a representation of visitors' learning experiences, I have adapted it in my own conceptualisation, in order to represent the contexts affecting the role of collections of classical antiquities. In my research, the model is applied not only to the experience of museum collections by museum visitors and other users, but also the ways they are perceived – and interpreted to visitors – by museum members of staff.

Figure 2.5: 'Contextual model of learning' (adapted from Falk and Dierking 2000; 2013)



The personal context focuses on the individual dimension of learning, considering each visitor's 'unique background of prior experiences, interests, knowledge, motivations, beliefs, and values, about both the contents of the museum and the notion of the museum as a societal institution' (2013:33). All of these affect the meanings made in the museum. Visitor motivation has been a particular focus of previous research. Falk's influential, identity-based model includes five main categories: explorers, experience seekers, facilitators, professionals/hobbyists and rechargers (Falk and Dierking 2013: 47-8). Moussouri's (1997; Moussouri and Roussos 2013) classification is based on MacDonald's concept of 'cultural itineraries', linking to wider socio-cultural patterns. Visitors conceive of particular museums as featuring on particular pre-defined cultural itineraries, for example 'education/participation', 'entertainment' or 'place'. Moussouri also considers visit 'strategies' as part of her analysis of the visitor agenda: these may be flexible, open or fixed. The relative merits of these approaches, in the context of my research, are discussed in Chapter 3. It is important to emphasise that education and entertainment are by no means mutually exclusive categories (Falk *et al.* 1998). Packer (2006) drew on the concept of 'flow', discussed above, to explore the idea of 'learning for fun' – the 'phenomenon in which visitors engage in a learning experience because they value and enjoy the process of learning itself' (329) – and found it to be an important motivation for museum visiting. Psychologists have argued that 'the desire to learn for its own sake appears to be a natural motive built into the central nervous system' (Csikszentmihalyi and Hermanson 1995:68). Csikszentmihalyi and Hermanson suggest that people select what to pay attention to from the competing stimuli of their surroundings, based on 'curiosity', or a universal propensity to pay attention to certain types of stimuli, and 'interest'. Some interests are commonly shared, and others more idiosyncratic.

The physical context concerns the exhibition itself – its design features, objects, interactives, and interpretive texts – and the wider museum environment (Falk and Dierking 2013). Attention to the physical context directs attention to the agency of objects and other non-human elements, in line with ANT perspectives. For example, within the exhibition, physical characteristics of objects, such as colour and size, are important in capturing visitors' attention, acting as a 'hook' (Csikszentmihalyi and Hermanson 1995:72) which then provides the opportunity to become engaged (also Bitgood 2013:66-7). Despite widespread theoretical acceptance of the validity of multiple meanings, in practice museums continue to invest huge sums in the arrangement and interpretation of objects to communicate specific curatorial messages (Meszaros 2008). Particular modes of display encourage particular responses. To quote Whitehead (2012:25):

> When an object is shown focally, in dramatic lighting conditions (perhaps spotlit), in relative isolation and within a carefully designed architectural framework judged to complement the object's visual characteristics, then it is effectively being distinguished and classified as art, for these conditions of display are nothing less than codes.

Pearce (1992:196) identified four museum modes of representing the past: 'material as relics; material as art and treasure; the past as illustrated narrative; and the past as re-creation'.

The physical position of the exhibition within the wider museum setting affects likely visitor behaviour. Falk and Dierking (1992:133ff) describe typical visit patterns for first-time visitors: a short 'orientation' phase is followed by 'intensive looking', then exhibition 'cruising', prior to a short 'leave-taking' phase. Exhibitions near the entrance are therefore much more likely to be visited in detail. The architecture of the museum building is also crucial to the arguments of Bennett (1995) and Duncan (1991; 1995; Duncan and Wallach 1980). Duncan has described the museum as a 'stage setting that prompts visitors to enact a performance' (1995:1): the monumental scale of museum buildings promotes a sense of ritual. In such theories there is an assumption of a close 'fit' between production, product and reception (MacLeod 2013:20). MacLeod grounds her own research, on the Walker Art Gallery, in architectural theory which views the built environment as a 'social and cultural production constituent of social relations, as the product of use as much as design and as implicated in the making of our social being' (25). This is a helpful way of thinking about the museum environment which has informed my own analysis.

It is through attention to the socio-cultural context (Falk and Dierking 2013) that wider social structures and processes enter my analysis. In recognition of the insights of ANT, these are not viewed as static and unchanging, but as dynamic and open to reconstruction by the actors involved. Within their latest conception of the socio-cultural context, Falk and Dierking cover two different dimensions. First, they consider museums in society. They discuss 'cultural differences among visitors' which lead them to have different experiences and perceptions of museums and their value. They consider the museum as being itself a 'socio-cultural entity, created by people with cultural values and biases' (66), which may be harmonious or in tension with the visitors' perceptions. Secondly, they discuss how learning is mediated through social interactions during the museum visit, within visiting groups, with other visitors, or with museum staff members.

Wenger's theory of 'communities of practice' (2000; Wenger *et al.* 2002) provides a means of understanding learning as a social, collective activity. The concept derived from organisational theory but can be more widely applied:

> Communities of practice are groups of people who share a concern, a set of problems, or a passion about a topic, and who deepen their knowledge and expertise in this area by interacting on an ongoing basis. (Wenger *et al.* 2002:2)

Examples given include managers of manufacturing operations, engineers, and 'soccer moms and dads'. Where applied to organisations, the organisation itself, or a particular area of its operations, may itself form a community of practice. The individuals working within it may also participate in other communities which contribute to shaping their own identities (Wenger 2000:145ff.) Thus, members of museum staff may situate themselves within a range of internal and/or external professional and academic communities. These identities – as art historians, say, or education professionals – carry through into the ways they understand the collections in their care, conceptualise their role, and present them to the museum's audiences (Chapters 5 and 8). These perceptions and practices may in turn be reified and perpetuated in the organisation's ongoing practice. The theory is particularly useful for understanding the multi-disciplinary nature of museum work, but is equally applicable to the users of museum collections, whose own membership of different communities of practice shapes their meaning-making strategies (Chapter 8).

In order to understand the case study museums, as organisations, I have also drawn on other terms from organisational theory: 'power culture' and 'role culture' (Handy

1999). 'Power culture' describes an organisation which 'depends on a central power source, with rays of power and influence spreading out from that central figure' (184). As organisations grow in size and complexity, they tend to move towards a 'role culture', with activities increasingly specialised and formalised (201). Role cultures – appropriately in the context of this study – can be diagrammatically represented as a Greek temple, with the pillars representing different functions and specialities (185). They are principally governed by rules and procedures, and by clearly defined job descriptions which are more important than the individuals who fill them.

In museums, the shift to 'role cultures' has gone hand in hand with increasing professionalization of the sector as a whole. Zolberg (1981) identified trends in American art museums which can also be shown to apply, to a considerable degree, to the UK context. A pre-professional stage, during which 'relatively unspecialized amateurs, both laymen and museum employees' were in charge, was followed by 'a shift in dominance to the increasingly professionalized staffs and their chief executive, the Director'. Later, 'managerial specialists' or 'technobureaucrats' became dominant (104). Teather (1990) has argued that professionalization in UK museums remained – as late as 1990 – only partial. The diversity and complexity of the nature of work militated against clear definition of the field, and the transition to permanent, paid staff was slow and awkward. Pay remained low when compared with other fields, and popular perceptions of museum work as an amateur and avocational field continued. However, the establishment of the MA in 1889 was a major step towards professionalization. The MA gradually introduced professional training; Leicester University established its Department of Museum Studies in 1966.

The complex relationship between classical archaeological objects, individuals – principally collectors, museum staff and stakeholders, and visitors – museums, and the broader historical, social and cultural contexts continually informs the analysis in this thesis and is explored throughout its discussion. These contexts not only shape museums and people's encounters with them, but are also themselves formed and shaped by the museum (Fyfe 2000:160ff.; Hill 2005:16; Prior 2002:4).

2.2.4.Summary

To summarise this section, it has brought up to date the wider institutional context for my study, namely conceptions of the role of the public museum, of particular relevance to Research Question 4, as well as my understanding of museums as organisations.

Discussion of changing perceptions of the role of museums has revealed increasing focus upon audiences and a drive to articulate the benefits and value of museum experiences. The concepts of outputs, benefits and meaning have been identified as capturing essential aspects of the role of collections (Research Question 2 & 3). I have presented the existing frameworks I have adopted in order to analyse the benefits of encounters with museum objects, and to understand the contexts which shape (and are in turn shaped by) them. The following subsection turns from the institutional to the disciplinary context, to trace the developing role and place of classics in the modern world.

2.3. Disciplinary context: contemporary classics

Through the eighteenth and nineteenth centuries, classics enjoyed a privileged status in British society, as described in Section 2.1. By the early years of the twentieth century, however, there were concerns about its future (Stray 2003), and by the 1990s, it was argued that, with the demise of Hellenism, 'the classical disciplines as a whole and Greek archaeology in particular have been left without adequate intellectual justification' (Morris 1994:8). This section traces a series of developments within both university and school classics, with a focus on the study of ancient material culture. It portrays a discipline which is seeking – and finding – new relevance within changed social, political and institutional contexts. These developments are highly relevant to the ways the case study classical collections are used and to perceptions of their benefits and meaning (Research Questions 2 and 3). I conclude the section by summarising existing research with direct relevance to the overarching research question concerning the role of classical collections in UK museums.

2.3.1.Classics and universities

Tanner summarises a number of factors contributing to the diminished status of classics by the end of the twentieth century:

> Disciplinary differentiation in the universities, in particular the emergence of the social sciences, the changing role of higher education in social reproduction with the development of a more fluid or open élite, and the relative decline of the West in the world political and cultural order of the late 20th century. (1994:650)

Morris's (1994) account of the history of Greek archaeology demonstrates the long-term effects of its alliance with Hellenism. When archaeology as a broader discipline developed techniques which threatened Hellenism's idealised view of ancient Greece as the cradle of

European civilisation, by providing insights into daily life and into change over time, classical archaeology was neutralised by being aligned with classics. A line was drawn between 'classical' Greece and Greek prehistory and the latter marginalised; textual sources were prioritised; people were 'banished' from the disciplinary discourse as artefact study and classification became its primary activity. In the postmodern context, a discipline thus shaped in order to perpetuate ideas of Western supremacy found itself struggling for relevance.

The discipline has, however, made considerable progress in reinventing itself. Some classical archaeologists – including, seminally, Snodgrass (1971) in his work on Dark Age Greece – have drawn on the methods of social archaeology. Others began applying a range of different perspectives to classical art and archaeology including structuralism (e.g. Bérard *et al.* 1989; Hoffman 1977), feminism and gender studies (e.g. Koloski-Ostrow and Lyons 1997), psychoanalysis (e.g. Fuller 1980) and reception theory (e.g. Elsner 1995), in parallel with similar trends in the broader disciplines of classics and art history. Many of these strands, initially significant primarily on the margins of the discipline, have become increasingly mainstream and formalised, for example as modules within degree programmes. The academic discipline of classics has now moved a long way from Hellenism's idealised, universalist conception of the ancient world, having 'chosen to examine its contradictions, variety and flaws' (Settis 2006:13). The dominance of textual sources, however, remains characteristic of the discipline as a whole, with the study of literature and ancient history central strands.

There also remains a tendency, within the discipline, to polarise art historical and archaeological approaches. Gill and Chippindale (1993) have made a strong ethical argument regarding the 'material and intellectual' consequences of the pervasive treatment of Cycladic figurines, in particular, as art objects. The classical art historical approach has been closely associated with 'connoisseurship', which has fallen out of favour within the wider discipline of art history (Candlin 2010:93). While, as examples in the preceding paragraph demonstrate, classical art history has also embraced new approaches which stress social, historical and cultural contexts, it is undeniable that the discipline is grounded in connoisseurship and aesthetic approaches, going back to Winckelmann, Hamilton and d'Hancarville (Dyson 2006:167; Potts 1982:379; Shanks 1996:58; Vickers 1987). Jenkins cites a report on the proposed redisplay of the Parthenon sculptures in the BM's Duveen Gallery:

> The Parthenon Marbles, being the greatest body of original Greek sculpture in existence, and unique monuments of its first maturity, are *primarily works of art*. Their former decorative function as architectural ornaments, and their present educational use as illustrations of mythical and historical events in ancient Greece, are by comparison *accidental and trivial interests*, which can indeed be better served by casts. (John Beazley, Donald Robertson and Bernard Ashmole, Suggestions for the new exhibition of the sculptures of the Parthenon, September 1929, cited in Jenkins 1992a:225, my emphasis)

This extraordinary dismissal of the sculptures' original context strikingly indicates the primacy of aesthetic considerations among leading classical archaeologists of the earlier twentieth century. The contrast between classical objects as artworks and as archaeological artefacts will recur throughout the chapters which follow.

Of the wave of 'new' approaches to the study of classics, reception studies are most clearly applicable to this research, focusing on 'the ways Greek and Roman material has been transmitted, translated, excerpted, interpreted, rewritten, re-imaged and represented' (Hardwick and Stray 2007a:1). Reception theory is closely related to the ideas about meaning-making outlined in Section 2.2, drawing attention to the active role of the reader or viewer in the construction of an artistic work (Wolff 1981). It draws on literary theory and hermeneutics, including, seminally, the work of Jauss (1982). His influential concept of the 'horizon of expectations' has much in common with the concept of communities of practice (Wenger 2000) and the contextual model of learning (Falk and Dierking 2013), positing that readings are situated in their particular artistic and broader historical contexts. As regards receptions of the ancient in the modern world, the discipline has remained primarily focused on texts rather than material culture, and on writers and other producers rather than audiences, other than the academic reader him/herself.[11] A notable exception is Coltman's (2009) work on British collecting of classical art. This demonstrates how the reception of one era is assimilated in the next, pointing to the effects of scholarly assessments – that of Michaelis, in particular – on later perceptions and treatment of classical sculpture collections, subjecting them to 'archaeological scrutiny' (41) rather than setting them in their cultural context.

[11] The companion edited by Hardwick and Stray (2007b) shows the weighting towards texts. Goldhill (2011) has advocated for a reception studies approach which gives due weight to the audience.

In addition to the changing research perspectives outlined above, universities have increased opportunities to study classical civilisation and provide beginners' level language courses for those who have not studied classical languages at school (Section 2.3.2), in order to increase classics' accessibility to applicants from diverse backgrounds. Writing in the early 2000s, Morwood asserted that 'there is a very real sense in which classics in UK universities has never been more thriving' (2003:145). The Council for University Classics Departments (CUCD) had 29 members in 2012-13 (Council of University Classical Departments 2013). Its annual statistics on the numbers of students studying classics at UK universities demonstrate that numbers have fairly steadily increased, over the past 25 years, with 12,628 students (7,855 full-time equivalents) in 2011-12. Classics modules are also now more frequently chosen by students from other subjects (Morwood 2003:145-148). The subject retains remnants of its air of prestige and distinction, still seen as equipping graduates for high-status careers including the Civil Service, finance and law (AGCAS 2014).

Despite the encouraging picture provided by student numbers and the diverse and evolving nature of the subject, serious concerns have been raised about the future of humanities subjects and of classics in particular. The question of articulating impact and value – already much debated in the cultural (Section 2.2) and science sectors – more recently gained prominence in the academic arts and humanities (e.g. TORCH 2014). As cuts in government and university funding followed the recession of the late 2000s, the humanities were perceived as particularly under threat (4Humanities 2014). In 2013, the chair of CUCD estimated that four or five departments had been threatened with redundancies or closure, and many had been 'subjected to long and demoralizing reviews and uncertainty' (Woolf 2013:2). It is within this disciplinary context of challenges to humanities subjects, together with changing modes of academic study, that the role of classical collections in museums must be placed. I now consider the place of classics in school education.

2.3.2.Classics and schools

In the first half of the twentieth century, classics continued to thrive in UK schools, despite the falling status of Hellenism, by focusing on language teaching, especially Latin, and 'redefin[ing] its purpose more in terms of mental discipline than cultural enlightenment' (Woff 2003:171). However, in the 1960s, the Oxbridge universities dropped Latin GCE as a compulsory qualification, and the secondary education system was

reorganised along non-selective lines, transforming the grammar school system where classics had flourished (Forrest 1996:13-22). Such changes led to developments in classics teaching, notably the Cambridge Latin Course, with much less emphasis on formal grammar, as well as materials and courses for pupils without knowledge of the ancient languages. Further factors later exacerbated the decline in the teaching of Latin and ancient Greek in state schools, including the introduction, in 1988, of the National Curriculum, which did not feature the classical languages (Forrest 1996:138-140). Examination entries declined dramatically from their 1960s levels: for example, there were 46,000 entrants for O level Latin in 1968, down to 10,365 for Latin GCSE in 2001.[12] The teaching of classical languages became proportionally concentrated in the independent sector: in May 2007, Latin was offered in 12.9% of UK state secondary schools (966 schools), compared with 59.9% of independent secondary schools (452 schools) (20.4% of all secondary schools) (CSCP 2008:6). This concentration has fuelled a lingering image of the classical languages as an elite subject area.

Despite its negative effects on the teaching of Latin and Greek, the introduction of the National Curriculum was far from disastrous for classics more widely conceived (CSCP 1999:33-35; Lister 2007:11). It has been a very significant factor in the ways classical collections have been used in museums. Woff found no evidence for any museum projects relating to the classical world during the late nineteenth century, 'the first great age of museum education for schools' (2003:170). It was in the late 1960s, with the developments charted above, that this began to change. Cambridge School Classics Project (CSCP) materials encouraged the use of museum collections; schools were broadening study out from the focus on the languages to cover the classical world more broadly conceived. The National Curriculum accelerated this enormously, with an explosion of demand for museum visits, tripling at the BM over two years.

Study of Greece and Rome was an obligatory part of the first National Curriculum for history, ensuring 'for the first time that all pupils in English maintained schools have some acquaintance with the classical world' (Forrest 1996:144). In England, at the time of my fieldwork in 2010 to 2012, Ancient Greeks remained a compulsory element of the primary Key Stage 2 (KS2) curriculum for History: unlike world history, where teachers could choose from a range of cultures, the only option for European history was 'a study of the way of life, beliefs and achievements of the people living in Ancient Greece and the

[12] Figures from Wilkinson 2003; Morwood 2007:239.

influence of their civilisation on the world today' (Department for Education 2011). Romans were also compulsory for KS2, as part of a British history study. In the context of my research, this Romano-British focus meant that Ancient Greeks represented the key area where museums could attract schools to work with their foreign classical antiquities. An extra boost to museums was provided by the description of the knowledge, skills and understanding to be taught via these topic studies, which included both artefacts and visits to museums, galleries and sites as suitable sources. Other areas of the curriculum offered potential for use of museum collections of classical antiquities, notably KS3 History, where, for example, the Roman Empire might be taught in connection with the British Empire (Department for Education 2007:115), and Citizenship, as well as GCSEs and A-levels in Latin, Ancient Greek, Classical Civilisation and Ancient History.

During the period of my research, there were changes to the National Curriculum, initiated under the Labour government and developed and implemented under the Conservative and Liberal Democrat coalition. Following the 2009 Rose Report (Rose 2009:43), the new National Curriculum was expected to emphasise cross-curricular and skills-based learning. In fact, the curriculum implemented from 2014 preserved the traditional subject divisions. The KS2 history curriculum continues to provide most opportunities for the teaching of the classical world. As in the previous curriculum, Ancient Greece is compulsory: 'a study of Greek life and achievements and their influence on the western world' (National Curriculum 2013:169-170). This discussion has focused on England, as the context for five of my six case studies. In Scotland, where the sixth is located, a new non-statutory curriculum was introduced in 2010, encouraging interdisciplinary learning. It is structured around 'four capacities', aiming to help children become 'successful learners, confident individuals, effective contributors and responsible citizens' (Education Scotland 2014). The effect of this different, skills-based curriculum on the use of classical museum collections by schools is discussed in Chapter 7.

A change with the potential to benefit classics, in the new curriculum, is that Latin and ancient Greek are now offered as alternatives within KS2 Languages provision (National Curriculum 2013:172). In recent years, there has been a flurry of activity promoting the teaching of classics, largely concerned with widening access for state school pupils, at both primary and secondary level (Classics for All 2014a; Forte 2014; The Iris Project 2014; The Latin Programme 2014). There have been signs of a reversal of the downward trend in the uptake of classical languages. In 2013, there were over 11,000

entrants for Latin GCSE, a 12% increase on the previous year (Holehouse 2014). The number of state secondary schools offering Latin is reportedly on the increase, now numbering over one thousand (University of Oxford 2014). The Department for Education is, at the time of writing, funding training in subject content for non-specialist teachers of Latin in state secondary schools, in view of the shortage of teachers to meet increased demand (CSCP 2014; University of Oxford 2014).

A range of claims continue to be made for the benefits of learning classics. For example, supporters of Classics for All make a range of impassioned statements appealing, among other things, to 'a truly invigorating internationalist value'; 'sheer unadulterated pleasure'; and 'breathtaking beauty, wonder and rigour' (Classics for All 2014b). Few such claims, however, are backed by research evidence. There has been some study of benefits relating to language and literacy (summarised in Pelling 2010:10-14), but most relevant here is the research of the CSCP (1999) into the benefits of the classical components of the KS2 history curriculum. Based on research in ten schools, the study found that learning about the classical world was highly valued by teachers, pupils and parents. Generally, the benefits of learning history, as described by parents, fell into three categories: historical, social and broader educational gains (30-32). Museum visits relating to classical topics were highly valued by both parents and pupils (26-29). The study concluded, however, that there was a 'stark contrast between opportunities to study the Ancient Greeks and the Romans outside the classroom', due to the availability of Romano-British archaeological sites:

> Unless schools are close to the British Museum or a provincial or university museum with an accessible classical collection, there is little chance of pupils directly accessing Ancient Greek art or artefacts. (25-6)

This thesis shows that schoolchildren represent a significant user group for foreign classical antiquities in museums. It confirms the importance of the National Curriculum as a driver of use of regional museum collections. Arguments for the role of classics in schools are therefore closely interconnected with my arguments for the role of classical collections in museums.

2.3.3.Classics and museums

This subsection brings the focus back to the primary topic of concern: classical collections in museums. In line with the general trends of declining prestige described in the preceding sections, it has been suggested that classical antiquities have lost their

centrality in some museums. Duncan observed that museums in the US had ceased to foreground the classical past: Boston's Museum of Fine Arts moved its main entrance in such a way that 'the classical galleries, the old museum's opening statement, now occupy the most remote reaches of the building' (1991:101); so too, the new primitive-art and twentieth-century wings of the Metropolitan Museum of Art 'upstage[d] the Greek collection'. In the UK, it could be argued that the Ashmolean Museum's recent redevelopment follows this trend, having considerably reduced the display space dedicated to the classical collections. The new displays, however, accord them considerable prominence with, for example, classical casts dominating the new atrium space. The BM's temporary exhibition programme has in recent years included major blockbuster exhibitions on both Hadrian and Pompeii and Herculaneum, drawing extremely high numbers of visitors (Chapter 7). The museum's UK touring exhibition on Ancient Greeks (Chapter 1) has now been followed by another on the Roman Empire which will again tour to six museums in England and Scotland (BM 2014a). The Fitzwilliam Museum has also recently refurbished and redisplayed its classical exhibition.

These examples suggest that UK classical collections have retained both public appeal and institutional support. What research has been conducted into their recent development and contemporary role? In the general literature on the role of museums, culture and the arts, reviewed in Section 2.2, there is very little which specifically relates to classical archaeological collections. Individual museums produce visitor studies and evaluation reports which may include their classical galleries, but little of this evidence is widely published outside of the individual institution (e.g. Athanasiou 2014; Cole and O'Conor 2013; Cooper 2011). Examples encountered in my case studies will be referenced in the following chapters. Similarly, students at both undergraduate and postgraduate level may write dissertations on museums local to their university, but these are not widely published (e.g. Bampton 2007). Museum classical objects have also featured in wider research projects with relevance to the role of collections. The most notable example is the Exeter University project, *Sex and History*, which 'uses objects from past cultures as a stimulus for discussing sex and relationships' (University of Exeter 2012).

A number of PhD researchers were working on related topics concurrently with this project. Ifigeneia Anagnostou's research at the University of Manchester – ongoing and unpublished at the time of writing – focuses on the exhibition of classical collections in UK university museums, through the refurbishment projects at the Manchester Museum,

Fitzwilliam Museum, Ashmolean Museum and Ure Museum of Greek Archaeology (pers. comm. 30.06.2014). Snook explored the display of Greek architectural sculpture in ten European museums including the BM, Ashmolean Museum Cast Gallery and the Cambridge Museum of Classical Archaeology, investigating both the museums' aims and visitor responses (Snook 2011; pers. comm. 24.06.2013). Baker's doctoral thesis focused on how ancient texts and narratives have been used in modern museums, arguing for their effect 'on the way museums think about individual objects, wider history and their own role as public institutions' (2013:abstract). Her case studies ranged from the Parthenon sculptures' arrival in London, through the work of Charles Newton, Jane Harrison, Heinrich Schliemann and Arthur Evans, collecting at the Fitzwilliam and a World War II exhibition of Greek art, concluding with the present permanent exhibition at the Ashmolean.

The repeated mention of the BM, Oxford and Cambridge collections in this brief summary of unpublished and ongoing research parallels the primacy of these collections in the literature on the history of the collection and reception of classical antiquity (Section 2.1). There are also published sources relating to the more recent development and interpretation of these three collections. Jenkins has written about the 1980s development of the BM's Gallery of Greek and Roman Life, which remains largely unchanged (Jenkins 1986). This originally opened in 1908, exhibiting classical objects within a social, cultural and historical rather than aesthetic framework (also Pearce 1992:112; Woff 2003:171). Norskov featured the BM and Ashmolean in his work on Greek vases, summarising the museums' collecting and exhibitions from the post-war period (2002:116-130; 202-223). The recent Ashmolean refurbishment was organised according to the theme 'Crossing Cultures, Crossing Time' (Ashmolean Museum 2009). Its classical displays have been discussed by Walker (2013). The Fitzwilliam's 2010 redisplay was underpinned by an AHRC-funded project aiming 'to incorporate the latest research into the history, society, archaeology and conservation of the Greek and Roman world into the new gallery display' (Fitzwilliam Museum 2014). It has been extensively discussed by those involved in the project (e.g. Burn 2012; Cooper 2013).

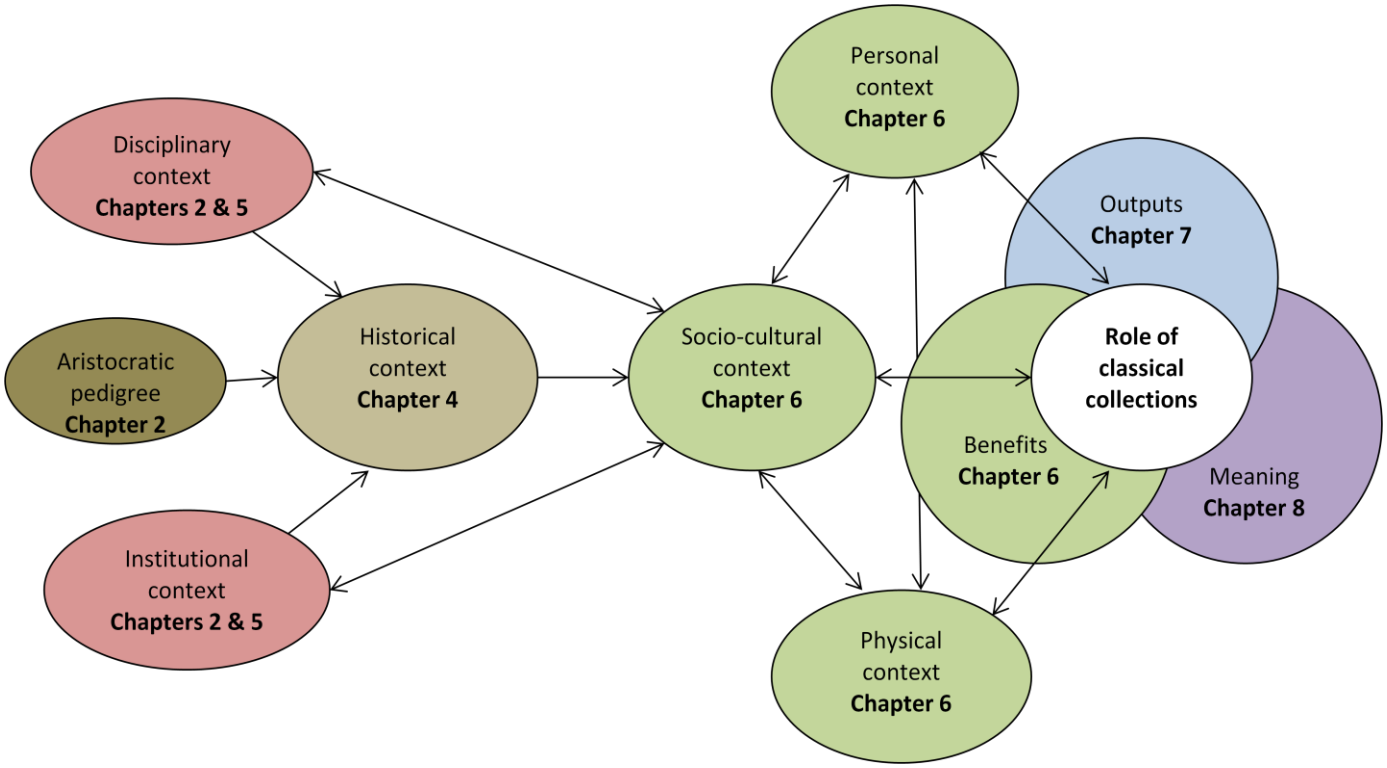
This brief summary of the limited amount of research into the recent history and present-day role of UK classical collections serves to reinforce the originality of my own research focused on regional museums. There has been very little study of the way classical collections are used and perceived, outside of those in London, Oxford and Cambridge. On the other hand, recent high profile and extremely popular temporary exhibitions, together

with the recent refurbishments of both the Ashmolean and Fitzwilliam Museums' classical galleries, suggest that classical material is far from being sidelined.

2.4. Summary

I conclude this chapter with a summary of the overall theoretical framework for this research. Section 2.1 focused on the historical background, tracing the history of classical collecting, the role of museums and the disciplines of classics and classical archaeology. As noted in Chapter 1, it is impossible to separate consideration of the contemporary role of classical collections from their history, and the history of each case study museum is therefore an integral part of my analysis, together with this broader historical context (Research Questions 1 and 4). Section 2.2 turned to the question of the role of contemporary museums. I identified three key concepts – outputs, benefits and meanings – which enabled me to break down the wider concept of the 'role' of museum collections, for exploration and analysis through research in the case study museums (Research Questions 2 and 3). I also discussed my understanding of museums as institutions, and the relationships between museums, objects, individuals and society. Falk and Dierking's contextual model of learning provided a way of thinking about these relationships, as they affect experiences and perceptions of museum collections, through attention to the personal, socio-cultural and physical contexts. Finally, Section 2.3 considered the present-day disciplinary context, looking at classics in contemporary universities, schools and museums. Figure 2.6 represents my conceptualisation of the links between all these categories and contexts, combining the elements of Figures 2.1, 2.4 and 2.5. It shows how they fit together into a theoretical framework, which underpinned my research, and how they relate to the chapter structure of this thesis. As represented by the double-headed arrows, these contexts are seen as being in an ongoing, dynamic interaction with one another. In the next chapter, I explain the methodology and methods adopted to address my research questions within the context of this theoretical framework.

Figure 2.6: Theoretical framework showing relationship with thesis chapters



3. Methodology and Methods

This chapter sets out the methodology and methods chosen to address the research questions. I explain how case studies were selected, based on the findings of a collections scoping project, and introduce the case studies, demonstrating how they reflect the broader population. I present the methods used during fieldwork in the case study museums and set out the strategies adopted to analyse the data.

3.1. Research questions

In order to address the larger research question – what is the role of collections of classical antiquities in UK regional museums? – within the framework set out in the preceding chapter, I considered the following questions:

RQ1 How, and why, were the case study collections originally formed? What was their intended role?

RQ2 What use is currently being made of the case study collections?

RQ3 What are the perceived benefits and meaning of encounters with these collections today?

RQ4 How does the original impetus for their collection compare with the role they are expected to play today? How has their role developed over time? What effect does the history of classical collections have on the way they are perceived and used today?

3.2. Methodology

Underpinning any methodological choices are ontological and epistemological assumptions about the nature of the world and the possibility of knowing it. My own perspective is best described as interpretivist, foregrounding subjective meaning and individuals' perceptions of the external world (della Porta and Keating 2008:24-25). I adopted a qualitative methodology and a case study approach. A qualitative methodology provides rich description, enabling in-depth exploration of the perceptions and behaviours of stakeholders. Case study research facilitates deep understanding (Berg 2009:319), and is particularly appropriate for 'extensive and "in-depth" description of [a] social phenomenon' (Yin 2009:4). My theoretical framework recognises that users' experiences of museum collections are framed by a series of interconnected contexts (Figure 2.6). It was therefore

crucial to ensure that my methodology and methods would enable me to understand these experiences holistically within their natural settings. The inclusion of multiple case studies enabled me to give due attention to the effects of variation in these contextual factors. By understanding the role of the case study museum collections, I aimed to achieve 'better understanding, and perhaps better theorizing, about a still larger collection of cases' (Stake 2005:446), comprising collections of classical antiquities in UK regional museums. In order to permit sufficient coverage and variation, yet be achievable within the project's timescale, six cases were included. This number allowed me to make comparisons across different localities, forms of governance, styles of interpretation and levels of use.

A key challenge for interpretivist researchers concerns 'how you can be sure that you are not simply inventing data, or misrepresenting your research participants' perspectives' (Mason 2002:76). The word credibility is often used in preference to 'validity' and 'reliability' in qualitative research, to avoid truth claims seen as problematic in this tradition (Corbin and Strauss 2008:300-1). Credibility signifies that findings 'reflect participants', researchers' and readers' experiences with a phenomenon' (302) whilst also recognising that other interpretations of the data are possible. The study of multiple cases is one means of increasing credibility (Corbin and Strauss 2008:306; Stake 2005:459). Transparency and self-reflexivity are also important (e.g. Mason 2002:187-8). Enough detail should be provided that readers feel able to judge for themselves, including sufficient information about the way the data were generated and analysed (Corbin and Strauss 2008). This chapter therefore sets out my research design, methods and analytical strategies in considerable detail, and the following chapters aim to provide a richly contextualised analysis.

It is perhaps particularly important for interpretivist researchers to be aware of their own inherent biases (Corbin and Strauss 2008:303). I am a member of two key communities of practice: the museum profession (having worked in documentation, collections management, in a managerial role and as a curator, and in national, local authority and university museums) and classical archaeology (from the perspective of a classicist and curator rather than a field archaeologist). Inevitably, I have internalised some of the museum profession's ways of thinking, which may have made it harder for me critically to analyse museum staff members' perspectives. Conversely, I believe that this gave me an advantage when interviewing these professionals. Once interviewees perceived me as a museum 'insider', they were perhaps more likely to express their opinions

honestly. It is also likely to have increased my 'sensitivity' (Corbin and Strauss 2008:304) for the topic and the participants. This research is underpinned by my own belief in the ethical imperative for museums, as public institutions, to ground their activities in the needs and interests of the people who fund them and who they were founded to serve, and to make their collections widely available: it is itself an example of the shift in the museum sector towards public accountability and accessibility (Section 2.2).

3.3. Research design

The research was undertaken in two stages. First, a collections scoping exercise identified UK museums with holdings of classical archaeology, provided basic information about these collections, and enabled the selection of appropriate case studies, by means of a questionnaire survey. Including a 'formal survey' as part of the process for selecting cases has the advantage of providing, for the final study, 'limited information on a large number of cases as well as intensive information on a smaller number' (Yin 2003:14). This was followed by the main phase of fieldwork in the case study museums. This section presents these two stages of research.

3.3.1.Stage one: collections scoping and selection of case studies

Full details of the collections scoping exercise and its findings are presented in Appendix 1 and are drawn upon in later chapters. This subsection briefly summarises the key points in order to provide the background to my selection of case studies.

3.3.1.1. Collections scoping: methods

The collections scoping exercise aimed to identify the range and scope of collections of classical archaeology in UK regional museums and to gather sufficient information about them to inform my choice of case studies and contribute to my overall argument. Two methods were used: a survey of existing sources and, when these proved insufficient, an email questionnaire. The Digest of Museum Statistics (DOMUS) was selected as the most comprehensive existing source to identify museums potentially holding classical collections: it categorised 694 UK museums as holding archaeology collections. Drawing on *Museums and Galleries Yearbook* (MA 2009b) in combination with museums' own websites, I identified 149 museums which definitely or possibly held relevant material. I then distributed an email questionnaire (Appendix 2), designed to eliminate those without relevant material, and for the remainder, to give a basic picture of the content and use of collections, along with the extent of resources for further research.

This method was chosen due to the strengths of questionnaires in providing 'broad surveys of surface patterns' (Mason 2002:66).

3.3.1.2. Collections scoping: findings

The response rate to the questionnaire was 52%. Sixty-three museums confirmed that they held classical antiquities; the summary findings in this subsection are based on their questionnaire responses. They exclude the BM and other museums in London and its boroughs, as explained in Chapter 1. Over three-quarters (48 of 63) of these collections hold 1000 objects or fewer: forty-two hold 500 or fewer; 19 hold 50 or fewer. Most museums (55 of 63) had Greek collections, closely followed by non-British Roman objects (53 of 63). Nearly two-thirds of the collections included some Cypriot material. The least common type of material was Etruscan. The vast majority of collections included pottery (61 of 63). Far fewer had sculpture – under half (30 of 63) – and some clarified that they only had one or two such objects. Thirty-five of the 63 museums classed themselves as having specialist staff to deal with their classical material. This seems a surprisingly high number, but should be qualified. Qualifications ranged from doctorates in classical archaeology to general archaeology degrees. One respondent noted, 'we happen to have an archaeologist and a classicist on our staff, but we don't specifically recruit for these skills and no job titles specifically relate'.

Forty-five museums reported that classical objects were currently displayed, or would be included in new displays under development. Reported annual visitor numbers ranged from 2,500 to well over a million visitors per year. Seventeen museums reported nothing on display. Ten of these were small collections, with 50 objects or fewer. In six museums redisplays had recently been completed, or were in progress, in which displays of classical objects were being maintained or increased: in Leeds, Liverpool (World Museum), Canterbury, Exeter, Newcastle and Cambridge (Fitzwilliam Museum). In Manchester, however, the display of classical objects was being reduced, as the Mediterranean Archaeology gallery was removed as part of the development of Ancient World galleries with a greater focus on local British archaeology. The Ashmolean's refurbishment also reduced the display space devoted to classical archaeology (Section 2.3.3). The questionnaire also explored other ways classical collections are used: by school groups; by researchers/scholars from outside the museum; and in museum events. More collections reported frequent use by school groups than by other users. Nine museums reported that their classical collections were never used in any of these three ways. Five of these nine

also had nothing classical on display, which suggested that these collections were never accessed.[13] In some museums, foreign classical antiquities were clearly seen as marginal. One respondent wrote that 'these objects are generally historical anomalies donated as part of a larger collection in the past'; another described them as '"forgotten" collections'.

3.3.1.3. Selection of case studies

This subsection describes how case studies were selected from the collections identified in the scoping exercise. From the questionnaire respondents, a long-list of 38 collections was drawn up, comprising museums with 100 objects or more (Appendix 3). The museums in Oxford and Cambridge were excluded as potential case studies, in recognition of their comparatively rich body of existing research (Chapter 2). Three significant non-respondents known from other sources to hold considerable classical collections were added to the list: National Museums Scotland; Glasgow University's Hunterian Museum; and Liverpool University's Garstang Museum. The potential case studies were classified across a range of criteria: geographical location; type of governance; collection size; visitor figures; amount on display; level of use (classified based on survey responses); availability of specialist staff; and style of presentation (classified as 'art', 'archaeology', or 'historical', where I was able to visit or otherwise determine this). Preliminary visits were made to strong candidates. It should be noted that, as this is a qualitative project, I did not aim to select a sample which would permit generalisation in the statistical sense. The aim in choosing case studies which give a good coverage across the different criteria was rather to take account of variation in contextual factors, explore that variation, and avoid creating an interpretation which is biased towards a particular type of collection (Mason 2002:123-4). The reasons for considering each of these criteria are outlined in the discussion below.

Ten museums were assessed as initial strong contenders for case studies (Table 3.1). In discounting other collections I took into account whether there was sufficient material on display to permit research with visitors (ten objects or more), as this would be crucial to addressing my third research question (as outlined below), as well as practical issues, including whether I had any contact or encouragement from staff members.[14] At an early stage in the scoping project, I selected Reading's museums as the site for a pilot study. They offered the opportunity to trial research in a university and a local authority

[13] Chester (12 objects); Ipswich (19 objects); Leamington Spa (32 objects); Paisley (approx 50 objects); Swansea's Egypt Centre (115 objects).
[14] The particular reasons for discounting each museum are summarised in Appendix 3.

Table 3.1: Initial shortlist of ten strong contenders for case studies (final case studies shaded in pink)

Collection location	Region	Governance	Collection Size	Visitor figures	Amount on display	Use of collections	Specialist Staff?	Style of presentation
Exeter	South West	Local Authority	900+ (2674 total foreign archaeology)	250,000	10% by 2011	Low to Medium	Yes	Historical
Glasgow	Scotland	Local Authority (run by trust)	2646 (2350 main, 296 Burrell)	1,715,615	5% (2% Kelvingrove, 29% Burrell, 0.1% St Mungo)	Low to Medium	No	Art (Burrell)
Harrogate	Yorkshire and the Humber	Local Authority	580	24,339	9% (52 objects)	Low	No	
Leeds	Yorkshire and the Humber	Local Authority	5100 (including 2000 coins)	Not provided	5% (255 objects)	Medium to High	Yes	Archaeology
Lincoln	Yorkshire and the Humber	Local Authority	1200	66,000	2% (24 objects)	Medium	Yes	
Liverpool (Lady Lever Art Gallery)	North West	National	100	189,000	95%	Medium	No on site specialist (Curator in NML)	Art
Newcastle (Great North Museum)	North East	University/ Local Authority	3000+	800,000	45%	High	Yes	Historical
Nottingham	East Midlands	Local Authority	2849 (inc. Egypt)	100,000	1% (31 objects)	High	No	Art/ Historical
Preston	North West	Local Authority	200 (not inc. 500 coins)	245,000	10%	Medium to High	Yes	Art
Reading	South East	University	2000	8,000	50% (1000 objects)	High	Yes	Archaeology

museum in tandem with each other, which was advantageous as the institutional context had been identified as a key factor likely to affect use and perceptions of classical collections (Research Questions 2 & 3; Chapter 2).[15] Reading having already been selected, there were nine possible locations to be reduced to five final case studies. Regional distribution was the first factor taken into account (Table 3.2), and led to the selection of Exeter, Glasgow and Nottingham. A good regional spread is important, in a study of UK regional museums, in case specific local and regional factors might come into play. In order to divide England and Scotland – where all the shortlisted collections were located – into six regions, the Government Office Regions were used (Office for National Statistics 2013), combining the North East with Yorkshire and the Humber; the East and West Midlands; and the South East and East.[16]

Table 3.2: Regional distribution

Region	**Number of museums with ≥ 100 objects**	**Shortlisted collections**
Scotland/Wales/Northern Ireland	7	Glasgow
North West	6	Liverpool Preston
North East and Yorkshire and the Humber	6	Harrogate Leeds Lincoln Newcastle
East Midlands and West Midlands	6	Nottingham
East and South East	7	Reading
South West	6	Exeter

The next criterion was governance, to ensure that I could explore whether different types of governance – national, local authority, university, and independent – might affect the role of museums' classical collections, given the importance of the institutional context in my analysis (Chapter 2). This helped me to decide between the various options in the North East and North West. I selected Lady Lever Art Gallery (LLAG) as the only national museum in the shortlist (Table 3.1). Newcastle's Great North Museum (GNM) was then selected as the final case study, as its classical collections are owned by the university, but displayed within a museum which is a partnership between the university, two learned

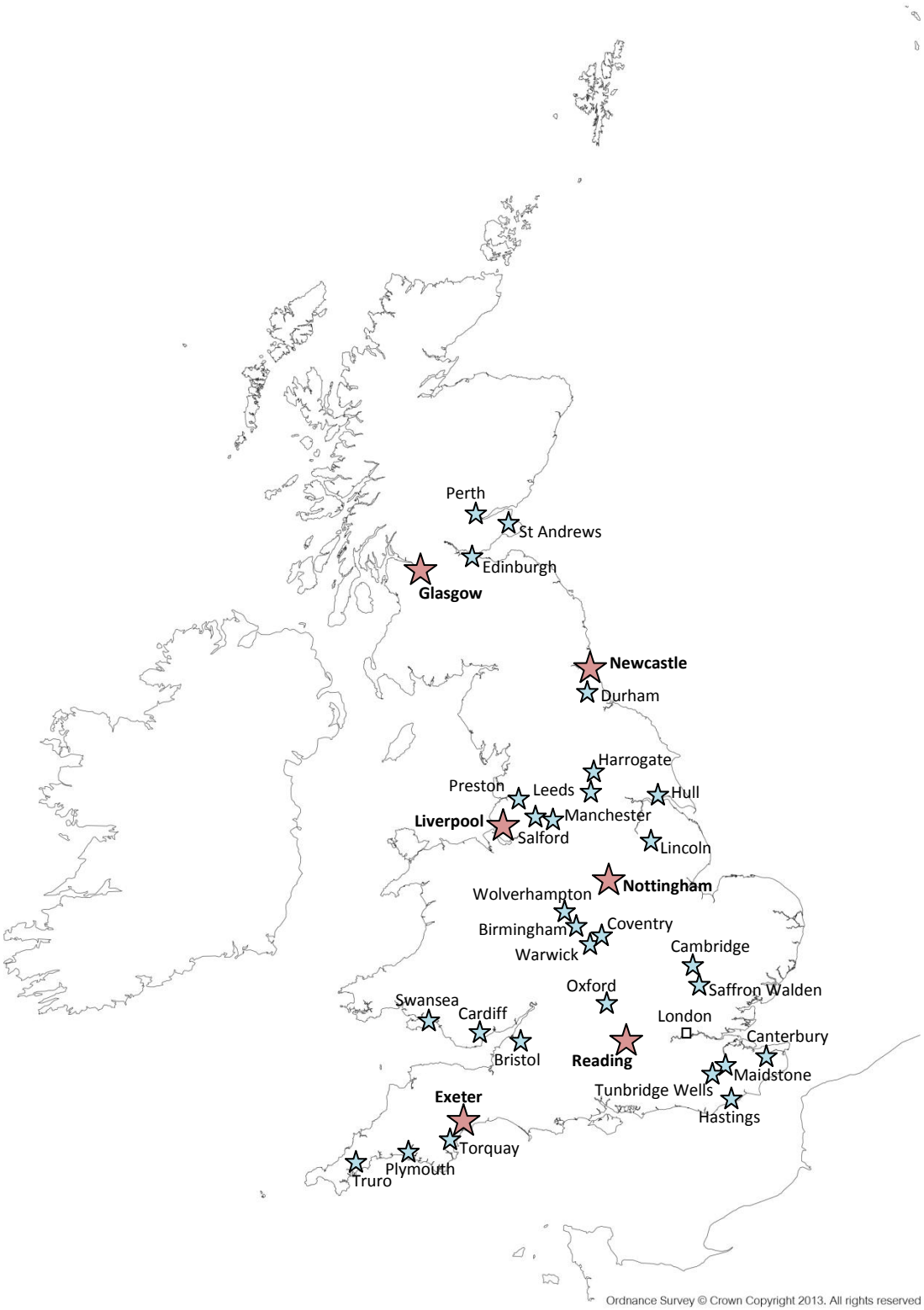
[15] The central case study would be the university's Ure Museum, but a substantial number of Greek pots loaned from Reading Museum are also displayed there, so staff at this local authority museum would also be involved as stakeholders.

[16] No collections were identified in Northern Ireland, at the time of case study selection. However, I subsequently became aware that Ulster Museum, Belfast, has a relevant collection (National Museums Northern Ireland 2015).

societies and the local authority, creating an interesting combination of influences on the museum's operations. This site also offered unique access to interview the founder of the major classical collection, Professor Brian Shefton. There were no independent museums in the shortlist, so this particular context is not explored.

In terms of collection size, all but one of the final case studies are comparatively large collections (Table 3.1). The exception (LLAG) is part of a museum service with a large classical collection. The advantage of focusing on the larger collections was that they would be likely to yield more variety and scope for the exploration of my research questions. Overall, however, the majority of collections are smaller (Section 3.3.1.2). The project as a whole took these smaller collections into account through the results of the questionnaire survey (Appendix 1). Across other factors, the six selected case studies were fairly reflective of the range found within the long-list (Appendix 3). Museums or museum services with the second highest and fourth highest visitor figures are included (Glasgow and Newcastle), and the second lowest is also included (Reading). The proportion of classical holdings on display encompasses a broad range – from 1% to 95% – and different types of display are included. There is also a good mix of collections which have and have not been redisplayed over the last decade. Exeter's Royal Albert Memorial Museum (RAMM) was in the process of refurbishment during the early fieldwork period, enabling a more detailed study of a redisplay in progress. Levels of use broadly reflect the variation across the longer shortlist. The slight weighting towards higher use relates to the focus on larger collections and collections where there are at least ten items on display. Figure 3.1 shows the distribution of collections with 100 or more objects around the UK, and highlights the locations of the case studies.

Figure 3.1: Map showing locations of case studies as pink stars and other collections with 100 or more objects as blue stars.



3.3.1.4. Summary and description of case studies

The collections scoping project contributed a broad picture of the range and spread of UK classical collections, their use and their institutional management in over 60 museums, with direct relevance to my overarching question of the role of collections of classical antiquities in the UK regional context. It also enabled the selection of appropriate case studies for in-depth exploration, in order to address my specific research questions. The six case study museums are briefly introduced below, with reference to the particular 'opportunity to learn' (Stake 2005:451) each represents.

3.3.1.4.1. Exeter: Royal Albert Memorial Museum

Exeter's RAMM is a local authority museum with diverse collections including natural history, art, ethnography and archaeology (Figure 3.2). RAMM reopened to the public in December 2011 after a £24 million refurbishment. The classical antiquities are a comparatively small area of the museum's holdings, forming part of the foreign archaeology collection, and include 'some major items', for example a Corinthian helmet and Greek vases (Exeter City Museums & Art Gallery 2005).[17] Classical objects are displayed in the *Ancient Worlds* gallery and in a gallery about collectors. The refurbishment project in progress at the time of my fieldwork was a particular interest of this case study, also selected for its regional location in the South West.

Figure 3.2: RAMM, exterior

[17] Appendix 4 summarises the Exeter classical collection.

3.3.1.4.2. Glasgow: Burrell Collection

Glasgow Museums' classical antiquities are split between two collections: the main collection, developed in the late 19th century and primarily displayed at Kelvingrove Art Gallery and Museum (KAGM); and the Burrell Collection, donated to the city by Sir William Burrell and Lady Burrell in 1944, and displayed in a dedicated building, which opened in 1983 (Figure 3.3). My research focuses on the latter, which has a more extensive display of classical antiquities. Glasgow City Council owns the museum buildings and collections, but a charitable trust, now known as Glasgow Life, is contracted to run them. Classical antiquities form a relatively small proportion of the Burrell collections, which include paintings, furniture, sculpture, and decorative and applied arts from a wide range of cultures and periods. Strengths of the classical collection include a significant collection of vases (Moignard 1997) and the Warwick Vase, from Hadrian's Villa at Tivoli.[18] The primary reason for selecting this case study was its geographical location, in order to explore whether different factors were at play outside England, given the UK-wide remit of this research.

Figure 3.3: Burrell Collection, exterior

[18] Appendix 5 summarises the Burrell classical collection.

3.3.1.4.3. Liverpool: Lady Lever Art Gallery

LLAG (Figure 3.4) is situated in Port Sunlight, the model village built by William Hesketh Lever (1851-1925) to house the workers in his Sunlight Soap factory.[19] It was selected in order to include a national museum, as it now forms part of National Museums Liverpool (NML). The main focus of the collection is British art – paintings, ceramics, sculpture, furniture, tapestries and other works – but the gallery also has foreign collections including Chinese ceramics, classical sculpture and Greek vases and terracottas.[20] The vases have been described as 'a representative selection of Attic black-figure and red-figure [...] and the main South Italian fabrics' with 'good pieces among them, if little outstanding' (Robertson 1987:4). The sculpture collection is of high quality, though only moderate size, and 'the Collection has an added importance in that it incorporates the only substantial part of the Hope Sculptures still to survive in Great Britain' (Waywell 1986:17). NML also has further extensive classical collections, principally at World Museum Liverpool. My research focuses on LLAG, as competing institutional priorities at the time of my research meant access was not granted for me to conduct research at World Museum.

Figure 3.4: LLAG, exterior

[19] Lever was created baronet as Sir William Lever in 1911, took the title of Lord Leverhulme of Bolton-le-Moors in 1917, and made Viscount Leverhulme in 1922. For the sake of clarity, I refer to him as 'Lever' throughout.

[20] Appendix 6 summarises LLAG's classical collection.

3.3.1.4.4. Newcastle: Great North Museum

Newcastle's GNM opened in May 2009. It is the product of a £26 million refurbishment of the former Hancock Museum (Figure 3.5), which combined the existing Hancock collections with those of two Newcastle University museums: the Museum of Antiquities and the Shefton Museum of Greek Art and Archaeology.[21] Its development was a partnership between the Natural History Society of Northumbria, the Society of Antiquaries of Newcastle-upon-Tyne, Newcastle University, Tyne and Wear Archives and Museums (TWAM), and Newcastle City Council. This combination of stakeholders was felt to make this a particularly interesting case, enabling a rich exploration of a complex institutional context. I was also able to interview the Shefton Museum's founder, a highly unusual opportunity which enhanced my ability to address my first and final research questions. Classical antiquities relevant to this research are primarily displayed in the Shefton Gallery, focusing on the ancient Greeks, with a few in a section on the Roman Empire and others in a display about collectors.[22] The Shefton collection has been described as being of international importance, surpassed in England only by the BM, Ashmolean and Fitzwilliam (Barron 1998). Particular strengths are the pottery and bronzes. There is also a good range of terracottas, and smaller collections of gems, jewellery, amber and other objects (Burn 1998; GNM 2013).

Figure 3.5: GNM, exterior

[21] The museum is formally titled 'Great North Museum: Hancock', as the Great North Museum as a whole also incorporates the Hatton Gallery and a storage facility. The Hancock Museum previously displayed natural history and ethnography, including Ancient Egypt.

[22] Appendix 7 summarises the Shefton and Museum of Antiquities collections.

3.3.1.4.5. Nottingham Castle Museum and Art Gallery

Nottingham City Museums and Galleries (NCMG) is a local authority service which runs a number of cultural venues, including Nottingham Castle Museum and Art Gallery (NCMAG) (Figure 3.6), part of the wider Nottingham Castle attraction. There is an admission charge (£5.50 at the time of writing) to this wider site, including gardens and caves, making this the only case study where entry is not free. NCMAG exhibits diverse collections, including fine and decorative art, costume, social history and archaeology, and also has large temporary exhibition spaces, frequently displaying contemporary art. Some classical antiquities are displayed in a small Ancient Greeks gallery, and the collection from the sanctuary of Diana at Nemi was displayed in a temporary exhibition in summer 2013.[23] This collection is seen as being of 'outstanding importance for the study of early Roman religion' and contains several 'internationally famous' exhibits, including a herm statue of Fundilia Rufa (NCMG 2005:17). NCMAG was selected for its location in the Midlands area, but the significance of the Nemi collection is also a point of particular interest.

Figure 3.6: NCMAG, exterior

3.3.1.4.6. *Reading: Ure Museum of Greek Archaeology*

Reading University's Ure Museum of Greek Archaeology, displayed in a single room within the Classics Department (Figure 3.7), holds the fourth largest collection of Greek ceramics in the UK (after the British, Ashmolean and Fitzwilliam Museums).[24] As well as Greek archaeology, the museum holds some Egyptian and Roman material. Reading also has a local authority museum, with a mixed collection including natural history, art and

[23] Appendix 8 summarises NCMG's classical antiquities collections.
[24] The Ure Museum's database is available to consult online (Ure Museum 2013a)

social history collections, as well as archaeology. About half of its collection of foreign classical antiquities, primarily Greek and Cypriot, is on loan to the Ure Museum, numbering over 300 objects, and 86 of these are on display. While the Ure Museum is the focus of the case study, Reading Museum staff perspectives are also taken into consideration. The opportunity to investigate the local authority and university contexts alongside each other initially motivated my choice of Reading. It is also of particular interest as the only case study which is specifically a museum of classical (and Egyptian) archaeology, rather than featuring classical objects as part of a range of collections and displays.

Figure 3.7: Ure Museum, entrance

3.3.2.Stage two: fieldwork

I now outline the main phase of my research, comprising periods of intensive fieldwork of approximately one month's duration in each of the case study museums. I describe the fieldwork methods, discuss the ethical issues involved, and conclude with the methods used to analyse the data.

3.3.2.1. Fieldwork methods

The research methods comprised interviews, observation and documentary sources, and were developed and trialled through a pilot study in Reading, during summer 2010. The choice of appropriate methods was directly linked to my research questions, and drew on the literature reviewed in Chapter 2, for previous practice, together with the methodological literature. For example, a wide range of research methods have been used to generate data on learning in museums: questionnaires; interviews; focus groups; participant observation; journaling; think-aloud techniques; visual documentation; and video and audio recordings (as summarised by Bell *et al.* 2009:57). The main methods used

in assessing the social benefits of museums (or the arts more broadly) have been surveys by questionnaire, interviews, and focus groups. Many studies use a combination of methods. I selected research methods appropriate for my qualitative methodology and for multiple case study research.

3.3.2.1.1. Interviews

Qualitative interviews are well-suited to exploration of people's perceptions and highly compatible with an interpretivist ontology, which foregrounds subjective meaning (Mason 2002:63). They were accordingly selected as one of the main methods for this research, particularly addressing Research Question 3. Interviews were semi-structured, in order to ensure coverage of key themes, whilst allowing for the exploration of new avenues raised by participants, and facilitating a natural conversation. Interview schedules provided me with a guide and prompt. Initial questions were usually asked in the order presented on the schedule, and then the conversation was allowed to flow. I referred back to the schedule at the end of the interview to check all the themes had been covered, asking additional questions as required. Interviews were conducted with museum staff and other stakeholders, such as former curators or academics working closely with the collections, and with two groups of users: principally casual visitors, but also a small number of teachers. The choice of these groups is explained in the following subsections.

3.3.2.1.1.1. Museum staff and stakeholder interviews

I conducted between four and eight interviews with staff members and other stakeholders at each case study museum. Members of museum staff were crucial participants, providing the 'insider' perspective, and were able to contribute ideas and information with relevance to all four research questions. The choice of interviewees was made in two stages. First, I pre-determined a set of key informants who would be interviewed at every site: first, the main curatorial staff member working with the classical collection; next, their immediate line manager. These managers would, I hoped, offer a more overarching perspective on how the classical collection fits into the museum's other priorities and operations, while having sufficient contact with that collection to have a view on its role.[25] Assistant Curators who worked with classical collections were also key

[25] At the Burrell Collection and LLAG, the building manager was the more relevant member of higher level staff, as the curator's line manager was based off-site and much less involved with the classical collection. At GNM, I interviewed the Senior Manager, one level above the curator's immediate line manager, as he had also project managed the refurbishment project.

informants, where applicable. The final key informant was the member of staff responsible for education or learning, as the collections scoping project had identified schools as a major user group. Additional interviewees were identified based on the advice of the key informants: these included volunteers, advisors and other stakeholders (e.g. university academics involved with the collection; former curators). This kind of 'snowball' selection process is common in ethnographic research (Berg 2009:195). Interviews mostly lasted between about 45 minutes and an hour (Appendix 9). Table 3.3 shows the themes covered, demonstrating their relationship to specific research questions.[26] Regarding the personal and socio-cultural context, interviews with museum staff and stakeholders focused on professional identity, through academic and employment history and 'communities of practice' (Wenger 2000). While personal factors, such as age and social background, are also likely to have shaped their perceptions of the classical collections, it was not considered appropriate to ask individuals being interviewed in a professional capacity, whose anonymity could not be guaranteed (Section 3.3.2.2), to share such personal data.

Table 3.3 Staff and stakeholder interviews: themes covered

Theme	**Research Question**
Staff interviews	
Nature of their work with the classical archaeology collections	Contextual
Professional background (Subject specialism/ Museum training/ Previous jobs)	Contextual
Membership of organisations/ societies/ informal networks	Contextual
The role of the museum	3
The role of the classical archaeology collection	3
Uses of the museum's classical archaeological collections	2
History and development of the classical collections at the museum	1
Disposals	1 & 3
Plans for the future relating to the classical archaeology collections	2 & 3
Relationship with wider political agenda and wider museum field	Contextual
Former curator/founder interviews (additional themes)	
Intentions in developing the classical archaeology collections	1
Perceived changes in the role of the collections over time	4

[26] A sample interview schedule is included as Appendix 10.

3.3.2.1.1.2. User interviews

In order to address my research questions, especially Research Question 3, it was vital to take into account the views of users as well as museum staff. Within the time and resource limits of this study, it was only possible to conduct an in-depth exploration of the perceptions of one group of users. I decided to focus on casual visitors to the museums' permanent galleries, which might be considered the archetypal mode of contact with museum collections.[27] Focusing on casual visitors would permit me to explore the benefits and meanings of classical collections for individuals with a wide range of different motivations and backgrounds (Chapter 6). I aimed to conduct at least ten interviews with each of two main casual visitor groups at each case study site, namely adult visitors (whether in groups or alone) and family groups including children. Intergenerational family groups have been selected as a separate unit of study in extensive previous research, and found to have distinctive motivations, needs and behaviours (Falk and Dierking 2013:146-172). They are also a significant target audience for a number of my case studies (Chapter 5). This strategy would provide a sufficient sample for qualitative analysis to address my third research question, regarding the perceived benefits and meaning of encounters with the case study collections today, for two very significant groups of museum users.[28]

My method for recruiting participants began with observation of visitor groups (Section 3.3.2.1.2). At each venue, visitor research was carried out on both weekends and weekdays, to improve coverage of different audience types. In order to avoid selection bias, once stationed in the gallery and ready to begin a new observation, I observed the first visitor group to enter the gallery.[29] However, I only requested interviews with visitors who engaged with some part of the gallery: visitors were excluded if they spent less than one minute in the gallery, or passed through without engaging with any exhibit.[30] Where visitors spent at least a minute in the gallery and engaged with some element of the displays, I approached them as they exited the gallery, and invited their participation. If they expressed provisional interest, I gave them an information sheet (Appendix 11), and obtained adults' signatures on a consent form (Appendix 12), before beginning an audio-

[27] That is, excluding tour groups, school parties, or other organised groups.
[28] While adult groups could be further segmented to separate, for example, groups and individuals, families, friends and couples, the time constraints of this project would have led to unworkably small sample sizes for each of these groups.
[29] If I had already conducted the requisite ten interviews of either family or adult visitors in a particular venue, I targeted visitors in the other category.
[30] This follows previous practice in visitor studies (e.g. Athanasiou 2014:11; Serrell 1998:13).

Table 3.4: Visitor interviews[31]

Visitor interviewees	**Number of interviews**
Exeter	
Adult individuals	4
Adult groups	6
Family groups including children	10
Total interviews (Exeter)	20
Refusals	11
Glasgow	
Adult individuals	2
Adult groups	12
Family groups including children	4
Total interviews (Glasgow)	18
Refusals	3
Liverpool	
Adult individuals	4
Adult groups	9
Family groups including children	11
Total interviews (Liverpool)	24
Refusals	11
Newcastle	
Adult individuals	5
Adult groups	9
Family groups including children	11
Total interviews (Newcastle)	25
Refusals	13
Nottingham	
Adult individuals	3
Adult groups	14
Family groups including children	4
Total interviews (Nottingham)	21
Refusals	4
Reading	
Adult individuals	4
Adult groups	1
Family groups including children	11
Total interviews (Reading)	16
Refusals	1

[31] Here, I show the breakdown of adult groups into individuals and groups, demonstrating that such further segmentation results in very small sample sizes when considered by individual venue.

recorded interview. Interviews included as many members of groups as were willing to participate, including any children. The breakdown of visitor interviews conducted at each site is presented in Table 3.4. Full details are given in Appendix 13. The overall acceptance rate for the visitor interviews was 74%. Those who refused did not always give reasons, but some referred to constraints such as time-limited car parking.

At some venues, there was a slant towards certain types of group within my sample. In Glasgow and Nottingham, I was unable to collect the target number of ten family interviews within the time available, due to the small number of families I observed spending time in the exhibition. Overall, NCMAG has a much larger family audience than my research in the Greeks exhibition suggests. Of 241 individuals in NCMAG's own survey, 35% were aged 0 to 19 (NCMG 2010), in contrast with 9% of the 53 individuals in my NCMAG sample. There is some evidence that the Burrell Collection, as a whole, is visited by a primarily adult audience. A visitor survey conducted in 2012 indicated that only 10% of the Burrell Collection's visitors came with children (Social Marketing Gateway 2012:2). In Reading, I did not reach the target number of adult interviews. Due to low visitor numbers, it was necessary to concentrate my visitor fieldwork on days when an event was likely to attract more visitors, to avoid an impractical number of research visits. Two of the three events were targeted at families, leading to the dominance of family groups in the sample.

Table 3.5 presents the themes covered in the visitor interviews, showing how they relate to specific research questions.[32] At the end of each interview, demographic data was collected for adult participants, using a standard form (Appendix 15). This contributes, together with interview questions relating to previous knowledge, experience and motivations, to my consideration of visitors' personal and socio-cultural contexts (Chapter 6). Questions were included relating to gender, age, employment, educational level, income and ethnicity, because such social, economic and cultural factors are known to affect people's familiarity with, and views towards, museums (Falk and Dierking 2013). The Taking Part survey was used as a model for the design of the questions and categorisation of responses (BRMB Social Research 2008).[33] In addition to its contextual importance, this data is also significant in showing the nature of audiences using the collections (Research Question 2).

[32] A sample interview schedule is included as Appendix 14.

[33] The five-class, self-coded NS-SEC classification was adopted in lieu of the full version, as being less time-consuming and resource-intensive to code, and thus more suitable for relatively short interviews in a single-researcher project (Office for National Statistics 2012).

Table 3.5: Visitor interviews: themes covered

Theme	**Research Question**
Previous knowledge or experience relating to classical art, archaeology or ancient history	Contextual & 2
Frequency of museum visiting	Contextual & 2
First time or previous visitor	Contextual & 2
Motivations for visiting the museum	Contextual, 2 & 3
Any connection with the university (university museums only)	Contextual & 2
Group composition	Contextual & 2
Motivations for visiting the exhibition of classical antiquities	Contextual, 2 & 3
Prior knowledge about the existence of the classical exhibition	Contextual & 2
Expectations for a classical exhibition	Contextual, 2 & 3
Opinions of the classical exhibition	2 & 3
Objects noticed	2 & 3
Perceived benefits of visiting the exhibition	3
Did the visit meet their expectations?	3

As described above, the focus of my exploration of user perceptions of the benefits and meaning of classical collections (Research Question 3) was casual visitors to permanent exhibitions. However, I also sought to enrich my research by exploring benefits and meaning for other groups of users, and particularly school users, who were identified as a major use group by the collections scoping project. Within the time and resources available, it was only possible to explore these in a limited way, and mainly at the level of *intended* benefits and meaning (Chapters 7 and 8). At each of the five case studies where a relevant school session is offered, I interviewed a teacher who had accompanied a school visit, or been otherwise involved with the museum's work with schools (Appendix 16). These were telephone interviews as it proved impossible for teachers to spare time during the tight schedule of a school museum visit. The difficulties of recruiting busy teachers to participate in academic research are well-known (e.g. Hennessey *et al.* 2014). The themes covered in teacher interviews are summarised in Table 3.6, showing how they relate to specific research questions.[34] It would have been preferable to include school pupils' own perspectives, and I trialled a method of generating data via feedback sessions conducted by museum session leaders. Unfortunately, the data generated was too limited to be usefully analysed, and the generation of richer data would have required more investment of time and resources than was achievable as part of this study. Staff and stakeholder interviews were also analysed for intended and perceived benefits and meanings across a range of different uses.

[34] A sample interview schedule is included as Appendix 17.

Table 3.6: Teacher interviews: themes covered

Theme	**Research Question**
Previous knowledge or experience relating to classical art, archaeology or ancient history	Contextual & 2
Frequency of museum visiting	Contextual & 2
First time or previous visitor	Contextual & 2
Motivations for arranging the most recent school visit	Contextual, 2 & 3
Any connection with the museum or its wider organisation?	Contextual & 2
Source of information about classical school sessions	Contextual & 2
Reasons for choosing this particular museum & session	Contextual, 2 & 3
Expectations for a classical exhibition	Contextual, 2 & 3
Opinions of the classical exhibition	2 & 3
Objects noticed	2 & 3
Opinions of the education session and activities	2 & 3
Perceived benefits of the session for the class and the teacher	3
Did the visit meet their expectations?	3

3.3.2.1.1.3. Interviews: summary

Interview data for the project as a whole comprises 35 staff and stakeholder interviews, 124 shorter interviews with visitors, and 6 telephone interviews with teachers.

3.3.2.1.2. Observation

Interviews with current staff members were supplemented by observation of day-to-day activity during research periods at each museum, recorded in brief field notes. This observation was overt, as my informants were all aware that I was present as a researcher, and the consent form drew attention to the fact that I would also observe their work. Interviews with visitors were supplemented by observation of their visit to the relevant gallery, using a simple observation tool (Appendix 18), to record a general picture which would reveal patterns of use and assist in analysing visitors' self-reports (Chapter 6). My presence as an observer was announced by means of notices giving visitors the option to refuse participation, for ethical reasons. I was nevertheless often able to observe unobtrusively, thus avoiding the 'Hawthorne Effect' where research subjects behave differently because they are aware of being observed (Berg 2009:207). Observations recorded entry times, and tracked visitors' movements, with arrows indicating where attention was clearly directed to a particular exhibit. Exit times were recorded where possible, but the need to catch up with departing visitors and request participation in an interview, before they began engaging with the next gallery, often made this impractical. Dwell times are therefore based on an estimate, calculated as follows: (time from entry to

end of interview) – ((average duration of recruitment process) + (length of interview recording) + (average duration of questionnaire completion)).

3.3.2.1.3. *Documentary sources*

Within the overall qualitative framework of this research project, quantitative data has also been incorporated where appropriate. Notably, the museum's existing quantitative data (e.g. number of school visits; research visits; exhibition visitors) was collated. Present museum displays, texts and labels were analysed, along with institutional planning and policy documents, and any existing audience research. Archival research was carried out, including any correspondence or diaries of original collectors, information in object history files and documentation related to historic planning, displays and other uses of the collections. Table 3.7 summarises the types of data source used and how they related to the research questions. My reliance on present staff members' knowledge to locate relevant documentation, as well as time limitations, inevitably meant that I was unable to conduct an exhaustive investigation: references to classical collections are often hidden within enormous archives relating to much wider collections. To construct a full history of each of the six institutions would be a much larger project. I therefore set out to determine key moments in the history of the classical collections, based on staff knowledge and the more easily accessible records. I then focused on locating more information about these turning points, such as substantial acquisitions, major exhibitions, redisplay projects or loans, or discussions of disposal. Appendix 19 summarises the specific sources consulted regarding each case study in more detail.

Table 3.7: Documentary sources

Data source	**Research Question**
Diaries or correspondence of original curators/donors	1
Documents relating to history of displays (e.g. plans/ photographs/ guidebooks/ labels)	1
Documents relating to history of other uses (e.g. enquiry letters)	1
Annual reports	1, 2 & 3
Quantitative data: visitor figures; no. of school visits; no. of researchers accessing stored collections; no. of enquiries by email/phone/letter; no. of loans out	2
Reports of recent audience research	2 & 3
Recent institutional planning documents and policies	2 & 3
Present museum displays, text & labels	3

3.3.2.1.4. Summary

This section has summarised the research methods, and has shown how they align to the first three research questions, regarding the history of the collections, their use in the present day, and perceptions of their benefits and meaning (Tables 3.5-7). The final research question brings all these strands together, meaning that all the data sources are relevant to this question. In addition to the detailed research at the six case studies, a broader picture is supplied by the information gathered during the collections scoping and case study selection stage.

3.3.2.2. Research ethics

There are ethical concerns for any research project, for example the obligation for research to be 'designed, reviewed and undertaken to ensure integrity, quality and transparency' (ESRC 2012). Research which involves human participants requires careful consideration of additional issues. The fundamental principle is to 'do no harm' (Berg 2009:60). For almost any project, this encompasses data protection, confidentiality and voluntary and informed consent. I followed UCL procedures, including the use of suggested wording for information sheets and consent forms. Two other forms of potential 'harm' were identified in this project. The first concerned the fact that museum professionals' anonymity could not be preserved, given the specialised nature of their work and the naming of their institution. For example, my publication of controversial or critical views might damage their future careers or reputations. I therefore made clear, in the information sheet (Appendix 20) and consent form (Appendix 21), that they might be identifiable in research outputs, though only their job title would be given. I also supplied each staff and stakeholder participant with a draft of my interpretation of their contribution, for feedback and the chance to raise any concerns of this nature. This was part of an ongoing dialogue with professional participants to ensure that – as experts in their respective organisations – they had full opportunity to comment on and contribute to my interpretation, while I, as researcher, remained in control of the final text. This was a process intended to enrich the credibility of my research. The second concern was that research with museum visitors might disturb their enjoyment of their visit. For example, they might find it inconvenient or find questions difficult or intrusive. I made clear that participation was voluntary, and never pressed anyone to participate if they expressed any reluctance. Visitors were always offered seating during the interview, either in the gallery itself or in a separate space nearby. Questions were phrased to make clear that there was

no expectation of prior knowledge. I stressed that questions on the personal data collection sheet relating to sensitive categories, such as income, education and ethnic background, were optional and could be left blank.

3.3.2.3. Analysis

This final subsection sets out the analytical strategies adopted, which combined holistic analysis with cross-sectional indexing by categories. For data from sources other than interviews, in Chapters 4, 5 and 7, as well as some parts of Chapter 6, the analysis was approached in a largely holistic manner, an approach whereby 'the researcher begins by analysing the holistic "unit", or case study, to try to produce an explanation of processes, practices, or whatever, that characterize that unit' (Mason 2002:168). Drawing on all the sources for that case study (also including interview data, as discussed below), I drafted a primarily descriptive account of each case study, paying attention to all the elements of my theoretical framework (Figure 2.6): historical context (history; intended role; developing role); institutional and disciplinary contexts; physical context; personal and socio-cultural contexts; benefits; meaning; and outputs. Consideration of each of these accounts as a whole enabled me to go beyond description, theorising how each context particularly affected the role of collections in each individual museum. In writing each of the chapters of this thesis, the relevant sections of these 'wholes' were compared and analysed, maintaining attention to their specific contexts, but also making cross-case comparisons.

Interview data was indexed cross-sectionally by categories. After comparing two leading software packages for analysis of qualitative data, Atlas.ti and NVivo (Lewins and Silver 2007), I selected NVivo. Generally, I avoided pre-determining a theoretical structure, and instead generated codes from the data, as in grounded theory approaches (Corbin and Strauss 2008; Strauss and Corbin 1994).[35] This was felt to be the most appropriate strategy, given the priority I accord to participants' own perceptions, in line with my interpretivist perspective. In some areas, however, I drew on codes from the literature in order to avoid reinventing the wheel – notably, visitor motivations and benefit categories – while remaining alert to the possible need to supplement or redefine these pre-existing codes. I carried out most of my analysis after data collection was complete. As cases were selected to cover different contexts and therefore expected to differ, I felt it was important to avoid formulating cross-case theories too early, to minimise the risk of biasing my approach to

[35] My approach as a whole, however, does not follow grounded theory methods, which iteratively return to collect data after early stages of analysis.

the data from later case studies. I therefore made one complete coding pass through all the interviews, before making substantial revisions to the coding system.

Data was organised in NVivo in a way which allowed for both comparative and individual analysis, across and within case studies. Yin (2003) cautions against pooling data across multiple cases: it is important to preserve the individuality of each case, as they have different contexts. In view of this, where I aggregated figures for coding categories in my analysis, the data was also broken down by individual case, and the discussion pays due attention to evidence of variation. Data coded cross-sectionally in this way is the basis of much of Chapter 6 and of Chapter 8. Interview data coded using NVivo was also incorporated into the whole-case documents described above. The software helped me to index and retrieve sections of the interview transcripts which were relevant to the different elements of my theoretical framework. Thus, the cross-sectional and more holistic analyses were complementary and interwoven strategies. For example, indexing the staff and stakeholder interviews by codes ('nodes' in NVivo's terminology) under the higher-level code 'outputs' enabled me to identify the different categories of use which are considered in Chapter 7.

The major theoretical categories of my final coding structure are presented in Table 3.8, together with brief definitions. These are the key categories relating to the role of classical antiquities: the codes categorising visitors' motivations, evidence for benefits for visitors, and the diverse ways staff and visitors make meaning from these collections. The table indicates which codes were generated from the project data and defined in the process of coding – shaded in blue – and which were adopted from pre-existing theory. The meaning codes' relationship with, and debts to, the literature are explicated in Chapter 8. Appendix 22 presents a full breakdown of the final coding system, which went through a number of revisions. Many codes were eventually set aside as redundant, though they had been helpful in organising my data and thoughts at earlier stages. Some codes were more structural than theoretical, enabling me to identify passages of text relating to certain themes, as described above, and thus helping me to build my description and analysis. It is also important to note that not every utterance in an interview was assigned a code, and coded references could vary in length from a single sentence to an entire page of transcript. Several different codes were often applied to a single passage, if it covered a number of ideas or themes. It was therefore not appropriate to offer percentages of text coded to particular themes or categories.

Table 3.8: Summary of major theoretical categories

Code	Definition
Motivations (Moussouri and Roussos 2013:24-25)	
Education/ participation	Learning something in particular, more often just learning in general; exposing one's self or others (e.g. students, children) to the aesthetic, informational or cultural content of the museum and to the practice of the communities associated with that particular museum (e.g. zoology- or art-related community).
Entertainment	Seeking fun, an enjoyable thing to do.
Flow	Losing one's self in the activity; losing the sense of time and sense of self; being immersed in the activity.
Lifecycle	A repeated activity which takes place at certain phases in one's life; usually related to childhood.
Place	Museums seen as leisure/ recreational/ cultural destinations emblematic of a locale or region; it could include a destination or attraction; to see something specific such as a museum building or a specific type of exhibition related with the area (e.g. London) where the museum is located.
Practical issues	Such as free entrance, accessible location, weather conditions, and distance to travel.
Social event	A special social experience to be shared with family and/or friends, a chance to enjoy one's self separately and together.
Therapeutic	Refers to reasons related to one's physiological condition. This describes the motivation of people who live with an illness or disability which seems to be at the front of their mind at the time of their visit. The visit is a way for them and their family to take their minds off things.
Benefits (MLA 2008b; 2008c)	
Activity, behaviour, progression	What people intend to do[36] Reported or observed actions What people have done What people do
Attitudes and values	Feelings Perceptions Opinions about ourselves (e.g. self esteem) Opinions or attitudes towards other people Empathy Increased motivation Attitudes towards an organisation Positive and negative attitudes in relation to an experience
Table continues overleaf	

[36] For all the GLO and GSO categories, I only include the sub-definitions which I have actually found evidence of in my own visitor interviews. The definition is therefore specific to this project.

Enjoyment, inspiration, creativity	Aesthetic enjoyment
	Having fun Being surprised Innovative thoughts Creativity Exploration, experimentation and making Being inspired
Health and wellbeing	Encouraging healthy lifestyles and contributing to mental and physical well being Helping children and young people to enjoy life and make a positive contribution
Knowledge and understanding	Knowing what or about something Learning facts or information Making sense of something Deepening understanding How museums, libraries and archives operate Making links and relationships between things
Skills	Being able to do new things Intellectual skills Communication skills Social skills Knowing how to do something
Strengthening public life	Encouraging and supporting awareness and participation in local decision-making and wider civic and political engagement
Stronger and safer communities	Improving group and inter-group dialogue and understanding Supporting cultural diversity and identity Encouraging familial ties and relationships
Meaning	
Archaeology	Showing awareness of classical antiquities as excavated objects; placing them within a wider framework of archaeology. This may include either making explicit reference to archaeology or simply referring to objects being found or dug up, or mentioning other ruins or sites in connection with the classical displays.
Art, craft and technology	Relating to classical antiquities as art objects, in terms of the craft and technology involved in creating them, or placing them in an art historical narrative.
Conservation, preservation, age	Referring to the age of classical artefacts; commenting on their state of preservation; making specific references to objects' conservation or restoration or more general comments relating to the preservation of classical antiquities.
Evocative, physical, reality	Referring to the special nature of seeing the physical object or the real thing, or expressing a sense that the museum experience evokes the reality of the classical past or transports them back in time.
Table continues overleaf	

History	Relating to classical objects from a specifically historical perspective, for example as part of a chronological narrative or thematic understanding of ancient civilisations.
History of collections	Relating to the particular history of each case study collection, or to the history of museum collecting of classical antiquities in general, including questions of ethics and repatriation.
Local	Explicitly relating to the classical displays by means of connections with the local area; seeking or providing a narrative which makes them locally relevant.
Past and present	Reflecting on the relationship between past and present. This may be in terms of similarity, difference, connection or influence.
People	Relating to classical antiquities as objects used by ancient people; seeking a human story.
Personal	Relating the classical antiquities encountered in the museum to a specific aspect of personal previous experience.
Sexuality and nudity	Referring to the nudity of human representations in classical art or responding to sexual themes in the classical displays.
Storytelling and mythology	Relating to classical antiquities through mythology or their potential to tell an interesting story.

As discussed in Chapter 2, I made use of the *Inspiring Learning* framework (MLA 2008a) to analyze the data generated regarding benefits, as it offered considerable advantages. These included comparability with other UK research, as the GLO framework, in particular, has been widely adopted, including by some of my case study museums. Learning theory is an extremely rich and debated area, and to develop my own theory from the project data would be beyond the scope of this project. I found it necessary to make one addition to the definition of the category 'enjoyment, inspiration and creativity', explicitly to recognise visitor reports of aesthetic enjoyment, of the type categorised by Csikszentmihalyi and Robinson (1990) as 'perceptual-formal'. My analysis of the perceived benefits of casual visits to permanent exhibitions of classical antiquities (Section 6.3.3) is based on visitor interviews alone, as visitors' self-reported data represents the most credible evidence. For other uses of the collections, as self-reported data could not be generated within the timeframe of this project (see Section 3.3.2.1.1.2), staff, stakeholder and teacher interviews were analysed for perceived and intended benefits (Chapter 7).

To code visitor motivations, I adopted Moussouri's (1997; Moussouri and Roussos 2013) classification, which offered the advantage of being applicable at a group level, as compared with Falk's (Falk and Dierking 2013:47-49; Falk *et al.* 2008) identity-based model which can only be appropriately applied to individuals. As many of my participants were

interviewed in groups, it was not possible to identify motivations at an individual level, as they were discussed and negotiated as a group. For the same reason, benefits and meaning were also analysed at interview rather than individual interviewee level. Even though outcomes are understood as applying to individuals, learning is a social as well as individual process (RCMG 2003:10), and members of groups had often shared a learning experience. They also often spoke for or agreed with one another. Despite the interview-level analysis of motivations, benefits and meaning, the software enabled me to link individual comments to a particular speaker's personal background factors such as educational level or NS-SEC category. The effects of such contextual factors were not systematically analysed across all the data, as the small sample sizes, once broken down by such factors, meant the level of confidence in any such conclusions would not have justified the large time investment required to undertake such an analysis. Where my discussion identified a particular theoretical connection with such contextual factors, however, this was explored by targeted analysis.

3.4. Summary

This chapter has described the methodology and methods adopted to answer the research questions, informed by the theoretical framework outlined in the preceding chapter. I have outlined how I gathered data on relevant collections and selected case studies, and have described the methods adopted during fieldwork and in analysis of the data generated. The chapters which follow are the product of this analysis, and are structured by the elements of my theoretical framework as represented in Figure 2.6.

4. Historical Context

This and the following four chapters take a cross-case approach to the case study museums. This chapter narrates and compares the histories of the museums and their classical collections; the intentions of their founders, collectors and donors; and the ways their role has developed since their foundation, focusing on key turning points. The chapter is based on an holistic analysis of archival sources and staff and stakeholder interviews, as outlined in Chapter 3. It sets out to answer Research Question 1, and also provides key material towards the consideration of Research Question 4, regarding the relationship between the collections' original and contemporary roles. Figures 4.1 to 4.6 provide timelines of significant events in the collections' history and development. These facilitate comparisons between the different museums' histories, alongside the discussion.

4.1 Beginnings

I begin with the foundation and original intended roles of the museums, which fall into three groupings: two municipal museums; two collections founded privately and subsequently donated to the public; and two university collections.

4.1.1 Municipal museums

The two municipal museums, RAMM and NCMAG, were the earliest of the case studies to be founded. RAMM's origins have been traced to the Devon and Exeter Institution, established in 1813 (Donisthorpe 1868). Its stated intentions included the foundation of a museum of antiquities, natural history and art, '"particularly the productions of the county of Devon"' (6). The incipient museum collection was, however, soon allowed to 'slumber in quiet forgetfulness'. In 1861, Sir Stafford Northcote resurrected the idea of creating a museum, along with a better home for the recently established School of Art, of which he was President. The final impetus was provided by Prince Albert's death in December of that year, when the museum project was combined with a proposal for a Memorial. The Committee's aims again stressed the local within a vaguely phrased general remit:

> 1st – A Museum which shall contain all such general objects of interest as are usually found in the best arranged Museums, and which shall also particularly illustrate the Geology, Mineralogy, Archaeology, & c., of Devonshire. (cited in Donisthorpe 1868:11)

Figure 4.1: RAMM timeline (green arrows show periods of permanent classical displays; acquisitions are shaded pink; schools provision purple)

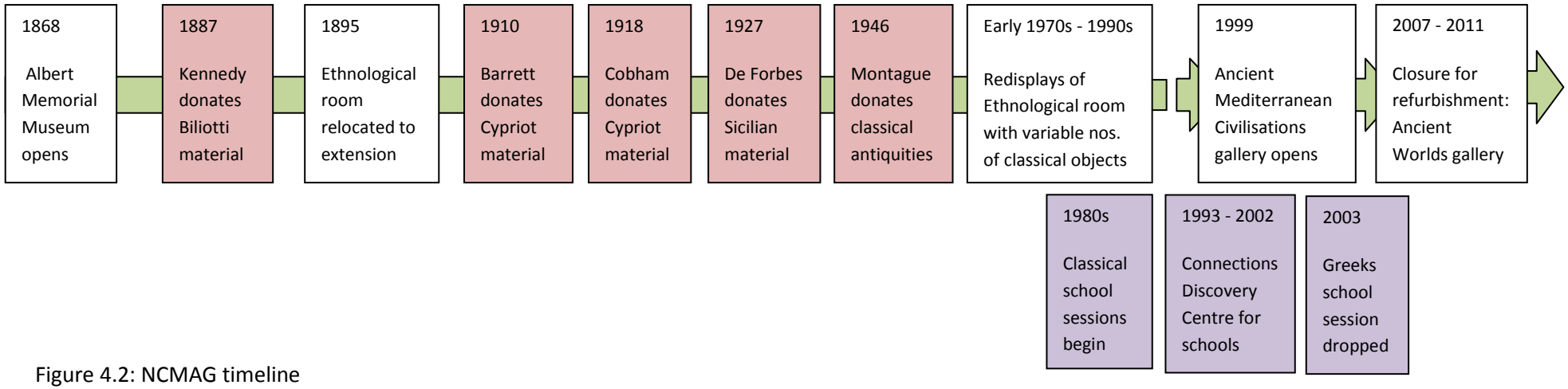


Figure 4.2: NCMAG timeline

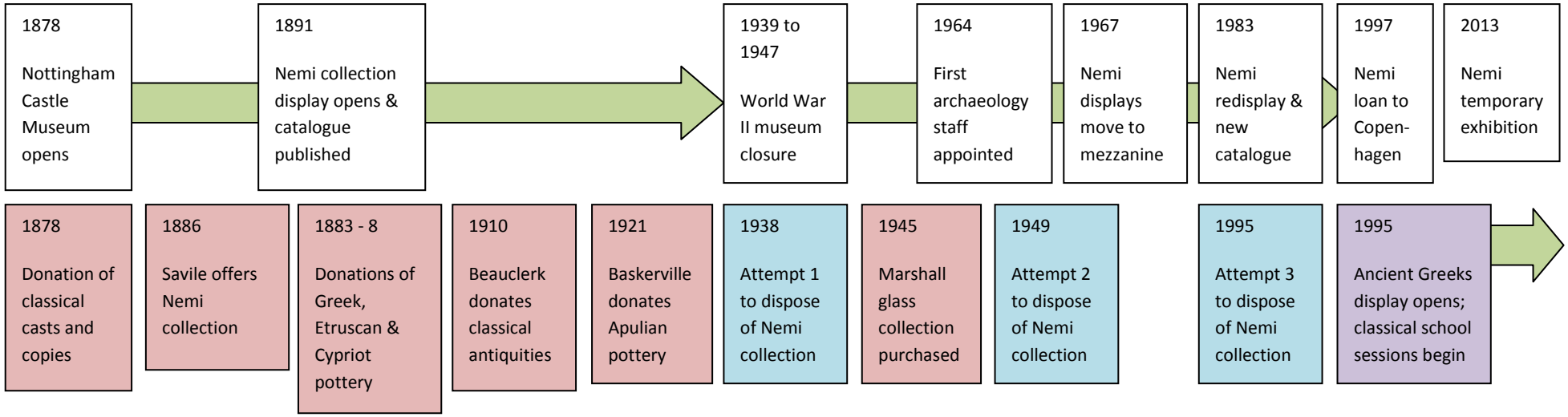


Figure 4.3: LLAG timeline

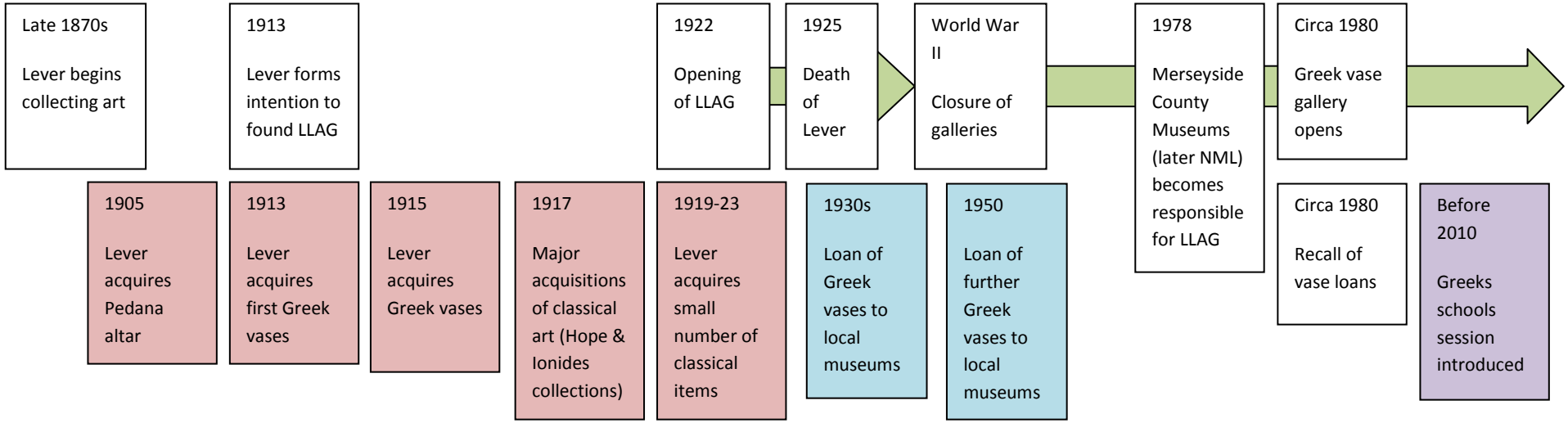


Figure 4.4: Burrell Collection timeline

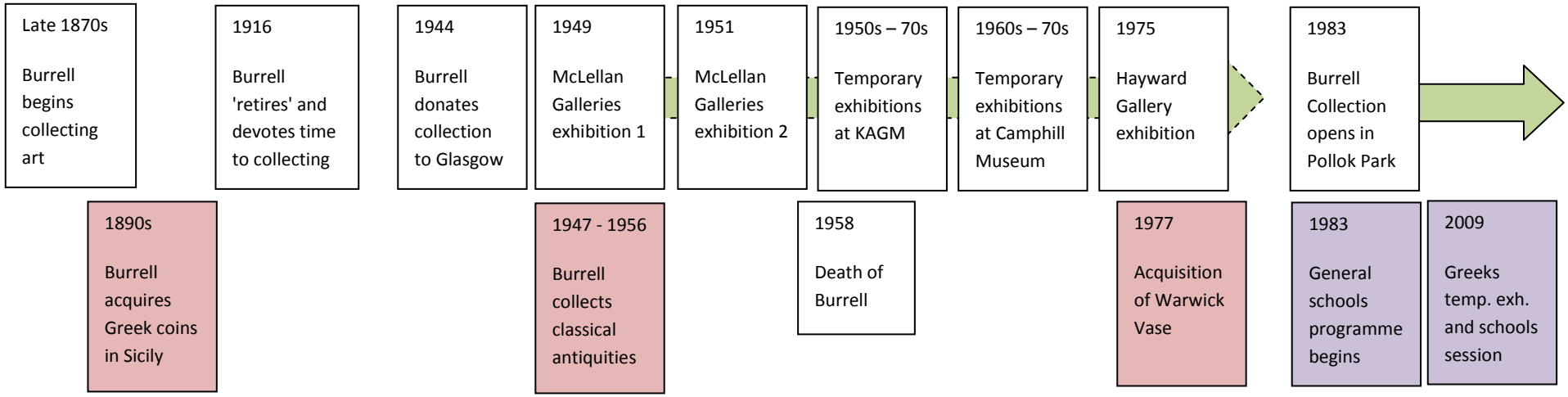


Figure 4.5: Ure Museum timeline

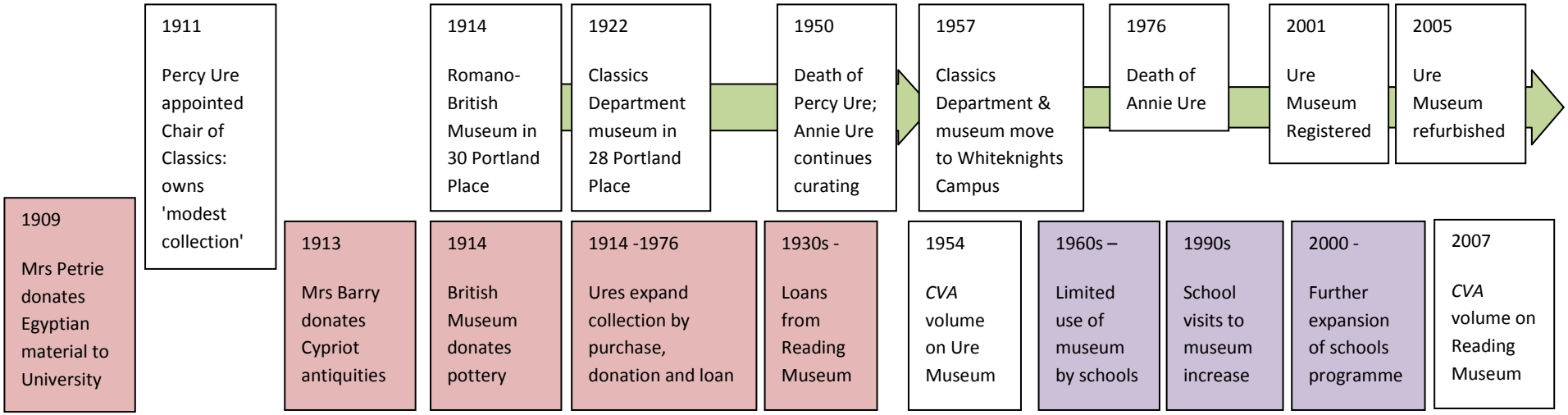
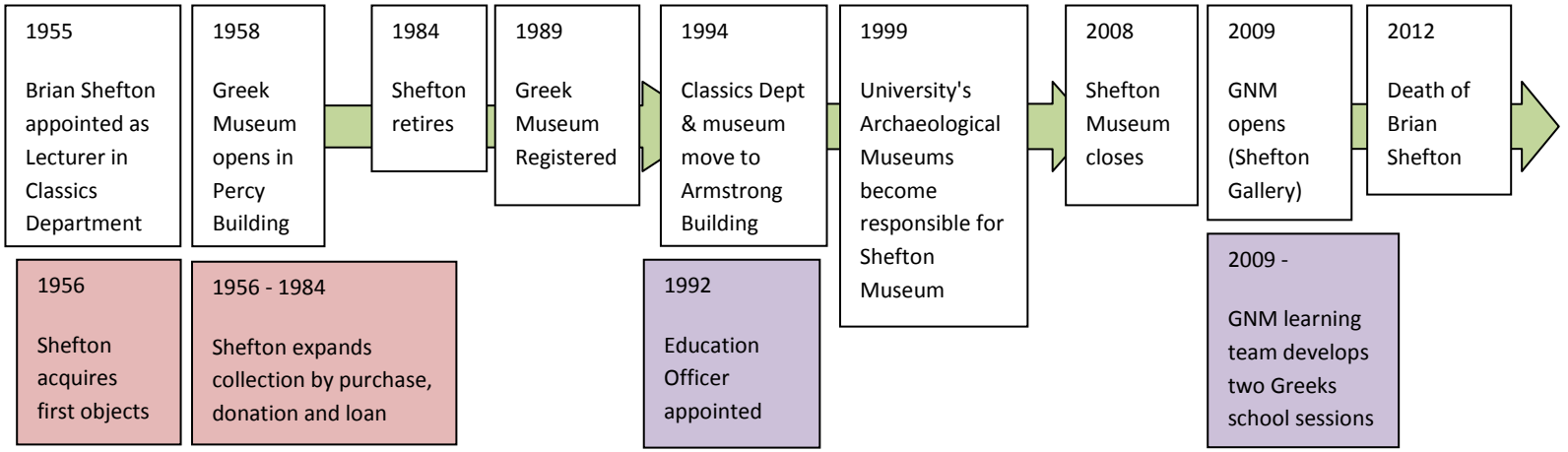


Figure 4.6: GNM timeline (Shefton collection)



The Albert Memorial Museum opened in 1868 and both building and contents were transferred to Exeter's Town Council in 1870, under the Free Library Act (RAMM 1877:7-8). The building also housed Schools of Science and Art. In 1899, the word 'Royal' was added to the name, following a visit by the Duke of York (RAMM 1964).

NCMAG's history is connected with Nottingham's School of Art, to which the Government Department of Science and Art loaned works for periodic exhibitions from 1855. In 1872, the Department's secretary, Henry Cole, suggested that while the new South Kensington Museum building was under construction, its collections might be loaned to the provinces for temporary exhibitions. Nottingham was the first to respond (Cooper 2005:4-8). In his speech at the opening of the resulting exhibition, Henry Cole proposed that Nottingham Castle, left in ruins following a riot in 1831, might be used as a site for a permanent art exhibition. A committee was formed, and after some discussion of suitable locations, the Castle was leased from the Duke of Newcastle (Cooper 2005:11ff; Ward and Johnson 1878:4). The museum, then known as the Midland Counties Art Museum, Nottingham Castle, opened its doors in 1878, claiming to be the first municipal museum and art gallery in the country (Ward and Johnson 1878:7).

Both RAMM and NCMAG are connected with Prince Albert's initiatives to promote the arts, through their instigators: Stafford Northcote was a secretary for the Great Exhibition; Henry Cole was one of its principal organisers. NCMAG's first Curator, George H. Wallis, also came from the South Kensington Museum. The early history of both museums was also connected with the government Schools of Art. These were designed to improve the quality of manufacturing, as well as promoting the appreciation of art in the provinces (Hill 2005:41-4; Snape 2010). Nottingham's School of Art, founded in 1843, was targeted at its important lace and hosiery industry (Cooper 2005:4). NCMAG was accordingly perceived as having an economic role. For example, *The Athenaeum* reported:

> Nottingham has recognised what for England is perhaps *the* question of the day, the art education of the manufacturing population. [...] Every shilling expended by Nottingham in this work will be rendered back ten thousand fold in the improvement and probably in the opening out of new branches of manufacture. (Athenaeum 1878:357)

Hill suggests that the impact of Henry Cole's ideas may have been overstated:

> Outside London it was only in places where the relevance of industrial design was strong that museums were seen as raising the standards of working men's taste; Birmingham is the only notable example. (2005:46)

Nottingham in fact provides another strong example, in which Cole's direct influence can be traced. Similarly, Northcote clearly saw an economic role for RAMM:

> If England is to maintain her place at the head of the manufacturing countries of this continent it is necessary that she should not fall behind in the cultivation of the sciences and arts. (quoted in Exeter and Plymouth Gazette 1865)

The aims of both institutions were also framed in terms of social and moral improvement. For example, the Mayor's speech on the opening day of Nottingham's museum made explicit its paternalistic, civilising aim:

> We believe that in the future years the Art Museum [...] will have a growing influence on the tastes and habits of the working classes, for whose benefit it is chiefly designed, and will be the means of affording them the culture which they could obtain in no other way. (quoted in Cooper 2005:39)

At the ceremony to lay RAMM's first stone, Richard Somers Gard, MP for Exeter, who had donated the land, expressed his enthusiasm for a plan 'calculated to advance the moral and intellectual culture of the people', and claimed that

> The whole design…will open to all classes of our fellow-citizens the means of meeting together for improvement [...] Here the man of leisure may resort and the artizan [sic] after his day of labour is over may retire, and gather stores of knowledge tending to improve and elevate them in the scale of social being. (quoted in Exeter and Plymouth Gazette 1865)

In his speech on the same occasion, Northcote referred to Gard as 'one who after a life of honest industry, and having raised himself by his own exertions to a high position, has held the highest office in this county'. This suggests Gard's enthusiasm for the institution as a means of self-improvement may have been grounded in his own experience. Similarly, Ward, the Mayor who was instrumental in supporting NCMAG's establishment, was a 'self-made' man, who had begun his working life in lace manufacturing (Cooper 2005:16).

Neither institution explicitly sought classical antiquities. The best indication of NCMAG's original collecting interests lies in a pamphlet with a memorandum 'appended to

give some idea only of the objects desired, and not as an exclusive catalogue' (Ward and Johnson 1878:8). This begins with Pictures and Lace, but also includes a number of categories which could include classical antiquities: Pottery and Porcelain; Glass – Old and New; Architectural and Archaeological – Specimens and Relics; Sculptures; and Bronzes. A more recent collecting policy states:

> It was not explicitly intended to make archaeology a topic within the museum; acquisitions of antiquities down to 1964 were seen more as art objects of remote periods and places. (NCMG 1995)

Notable early donations of classical antiquities included Greek and Etruscan pottery from Charles Jacoby; Cypriot pottery from the Science and Art Department, having been donated for use in provincial museums; and Greek vases from Samuel Maples. The BM donated electrotype copies of Greek and Roman coins. Classical casts and statuette copies of classical sculptures were donated in 1878, including copies of major works such as Myron's *Discobolus*. Many of these were transferred to the School of Art, and others were later destroyed and deleted from the accessions register, before 1930.

The major classical donation was by Sir John Savile, of finds from his excavations at the sanctuary of Diana at Nemi, near Rome, offered in 1886 and displayed from 1891. Savile was Ambassador at Rome from 1883. He developed a keen interest in archaeology, and later became President of the British and American Archaeological Society in Rome (Horriben 1983:13). A newspaper report of the reaction to this donation in Nottingham's Council Chamber indicates the general climate of receptivity to classics:

> The reading of the letter was received with demonstrations of delight, and even those members who usually take a pessimist view of art and art matters joined the applause. (Nottingham Daily Guardian 1886)

Other donations continued to augment the classical holdings. In 1910, Lord Osborne Beauclerk gave some antiquities which his 'father, the late Duke Of St. Albans used to bring [...] back from yachting expeditions on the coast of Greece' (Beauclerk 1909). In 1921, Dorothy Nesta Baskerville, of the Clyro Court Estate in Wales, gave so-called 'Pompeiian'– actually Apulian – pottery 'brought from Italy about 100 years ago' (Baskerville 1920). In 1945 the museum purchased the Roman glass collection of Mr A.C. Marshall, comprising 141 objects (NCMG 1946).

Lord Osborne Beauclerk's motivation for donating his classical antiquities was simply that 'they are so out of place and in the way here that I would prefer them taken away' (Beauclerk 1909). In the nineteenth century, though the heyday of the Grand Tour was over, tourists continued to purchase ancient art (Dyson 2006:25ff.). Beauclerk and Baskerville's objects perhaps fall into this category. Among these donations of aristocrats' rejects and overflow from the London institutions, Savile's Nemi material stands out as unusual – the kind of coherent archive which might be expected to have been donated to the BM or a major university museum. Indeed, Savile claimed that A. S. Murray of the BM 'regrets he has not the liberty of making a selection of the objects for his department' (1886a). The reason NCMAG was chosen seems to have been its proximity to Savile's family seat, Rufford Abbey. The offer letter begins, 'having heard that the Museum at the Castle of Nottingham is somewhat deficient in specimens of Classical Antiquity', implying an assumption that classical objects ought to form part of the collection. Savile apparently disapproved of the dispersal of the landowner, Prince Orsini's, share of the finds, refusing to excavate in the following season when Orsini required the right of first selection (Inscker 2012). Savile wanted his own objects to remain accessible for study and suggested that 'the collection should be kept together as these objects were all found on the same site' (1886b). This motivation accords with Hill's observation that the 'serious collectors' who gave very large collections to municipal museums were primarily motivated by the need to ensure the future care of their collection together with, sometimes, the desire to promote wider access to it for educational purposes (2005:57-8). In Savile's case, it was surely also grounded in his participation in the nascent archaeological community in Rome.

RAMM's particular collecting interest was the local area. Northcote referred to the lack of attention to 'natural science and the study of the laws of the world' in English education, by contrast with classical and mathematical education (for the 'higher' classes), and elementary education (for the 'poorer' classes) (Exeter and Plymouth Gazette 1865). RAMM's early self-definition may have prioritised the natural sciences in an effort to redress this balance. Nonetheless, early donations included a few classical antiquities, presumably fitting the vague criterion 'such general objects of interest as are usually found in the best arranged Museums' (Donisthorpe 1868:11, cited above). However, the majority of the early acquisitions were of natural history: by 1868, there were only 137 British and Foreign Antiquities and Coins (Donisthorpe 1868:29). The number of classical antiquities increased with the donation in 1887 by C. M. Kennedy of over fifty objects from Biliotti's excavations at Kameiros on Rhodes. Other, smaller, donations followed (Appendix 4). In

1910, Staff Qr. Mr. Serg. W. Barrett donated Cypriot material; in 1918, Claude Delaval Cobham's Cypriot collection was donated by his nephew; in 1927 Rev. J. de Forbes gave material from Sicily. The most substantial donation came in 1946, as part of Lt. Colonel Leopold Agar Denys Montague's collection of 800 antiquities and ethnographic weapons.

RAMM was always 'international in scope, reflecting the prominent role played by Devonian families in the navy, army, and colonial service and as seamen, missionaries and traders' (RAMM 1997). In 1878, the Annual Report spoke of 'the hold which this Ever-Faithful City retains over the affections of its citizens, when the duties of their professions, or their own individual enterprises take them abroad', referring to donations from 'Exeter and Devonshire men anxious to show their regard for the old City and its Museum' (RAMM 1878). Some of the classical material fits this pattern. A donor of Cypriot material had collected ancient pottery and glass during four years in Cyprus and wrote that 'I should like *(as a Devonian)* for you to select any specimens suitable for the Museum' (Barrett 1910, my emphasis). The Cobham collection, donated in 1918, also derived from time spent in Cyprus. Claude Delaval Cobham (1842 -1915) was Commissioner of Larnaca from 1879 to 1907, described in a Times obituary as 'a man of many accomplishments, a scholar, and an antiquary' (The Times 1915). Montague (1861-1940) acquired his collection closer to home. After retiring from the army, he became an antiquarian and ethnographic collector who 'acquired objects for his collection over many years from dealers, auction houses, friends and other collectors' (Middleton 1998:ix). The collection formed a private museum at his home just outside Exeter.

The two municipal museums show marked similarities in the motivations for their foundation. Both were connected with Schools of Art, and proclaimed aims relating to manufacturing and social improvement. Neither museum focused on classical antiquities in its early collecting: in Exeter, the focus was on the local area and on natural history in particular; in Nottingham, on art. Nevertheless, both acquired classical collections, mainly by donations from private individuals, often with local connections.

4.1.2 Private collectors

LLAG and the Burrell Collection both originated as private collections which were subsequently donated to the public. They also fall naturally together in my research as the two sites which can most clearly be described as art galleries. Lever (1851-1925; Figure 4.7) was an enthusiastic collector of art from the late 1870s (Leverhulme 1927:277). He formed

the idea of founding LLAG in 1913, the year of his wife's death, and the gallery is dedicated to her memory.[37] It opened in December 1922, housing a selection from Lever's extensive private collection, together with objects specifically acquired for public display.

Figure 4.7: Lever, portrait by Philip Alexius de László, 1924

The classical antiquities, mostly acquired in 1917, almost certainly fell into the latter category (Waywell 1986:17). Lever acquired his first classical sculpture in 1905 (the Pedana altar) but no others were bought before 1913.[38] The first vases were acquired in July 1913, from the sale of the Duke of Sutherland's collection at Stafford House, and a few were purchased in 1915 at two Christie's sales. In 1917, Lever bought 35 vases, as well as 14 sculptures, at the Thomas Hope sale, and some terracottas and a further 27 vases which had belonged to A. Ionides (Robertson 1987). The highlight of the 23 classical sculptures in Waywell's (1986) catalogue is the statue of Antinous, for which Lever paid £5,880 at the

[37] He had previously displayed parts of his collection in Port Sunlight's Free Library, from 1903, then at Hulme Hall Art Gallery from 1911. The latter displays are said to have included Greek and Roman antiquities (Thomas 1992:269).

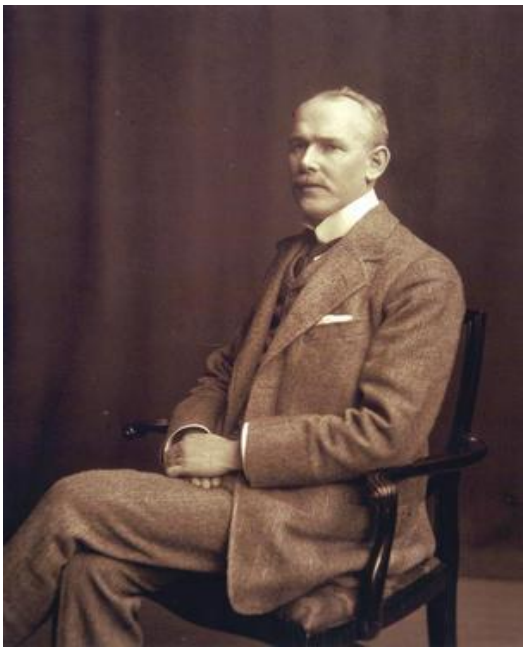
[38] Lever probably believed at least one earlier acquisition to be classical, a pedestal purchased in 1893 from the collection of Lord Revelstoke.

Hope sale. Lever purchased his classical objects via dealers, notably David Isaacs (later M. Harris & Sons, from 1917) and Frank Partridge, seemingly developing a personal relationship with them (for example Lever 1917; LLAG gallery text, May 2011).

The overall focus of Lever's collection was British art. Most of the Greek and Roman material was inventoried as part of what was referred to as the 'museum collection', which contained a mixture of ethnographic and archaeological artefacts. Lever clearly took a quite detailed interest in the arrangement of LLAG, visiting regularly (Shippobottom 1992:184). The classical sculpture always had a prominent place in his conception of the gallery displays and found its permanent home in the North Rotunda (e.g. Tait 1921; Tait 1922a). Generally, Lever's 'museum' material was gradually squeezed out of plans for the displays, as the Fine Art expanded (National Museums Liverpool 2004; West 1992:12-13). In early 1922, the ethnographic material was still destined for the upstairs galleries (Lever 1922), but none was in fact displayed when the gallery first opened. Nor have I found clear evidence that any Greek vases or terracottas were displayed, though it is possible that a few were included within galleries primarily devoted to other material (Section 4.2.2).

Sir William Burrell (1861-1958; Figure 4.8) made his fortune in the family shipping business and began collecting art when still in his teens (Marks 1983). Unlike Lever, Burrell effectively retired from business quite early in life, aged 55, and devoted the rest of his long life to collecting. In 1944 he and his wife donated the collection to the city of Glasgow; a few years later they gave £450,000 to provide for a building. Burrell continued to expand the collection after this date, at first purchasing objects himself, then from 1949, using some of the interest from the lump sum endowment to make purchases on the city's behalf. The vast majority of the classical antiquities were purchased during this period between donating the collection to Glasgow and Burrell's death in 1958. As with Lever, it seems that Burrell turned to classical collecting with public display rather than private enjoyment in mind. In the same period, Burrell also bought Egyptian and Near Eastern antiquities, as well as continuing to expand many of the existing collection areas. Like Lever's, most of Burrell's antiquities were purchased from dealers: primarily Spink & Son, Winifred Williams and G. F. Williams. There are about 200 Greek and Etruscan objects and about 100 Roman; most lack any detailed provenance.

Figure 4.8: Sir William Burrell



Following its donation to Glasgow, Burrell's collection seems to have been housed at KAGM (or in its outlying stores), with many items retained at Burrell's home. A dedicated Keeper, Andrew Hannah, was appointed in 1947. Protracted efforts were made to find a suitable site for the collection, fitting the Deed of Gift's specification of a rural location, at least 16 miles from Glasgow's Royal Exchange. In fact, a site much nearer the city centre was eventually settled upon, but with surrounding parkland. The building finally opened in 1983 (Marks 1983; Marks *et al.* 1997). A series of exhibitions of the collection, during Burrell's lifetime (see Section 4.2.3), reveal him taking at least as active an interest in his collection's display as Lever took in the creation of LLAG. Burrell corresponded with the Keeper most days and sometimes more than once in a single day. Letter contents with relevance to the classical collections range from the appropriate division of material between display cases (Burrell 1947a) to the correct fabric colour to be used as a backdrop for a bronze torso (Burrell 1950).

Burrell reportedly donated his collection to Glasgow out of 'affection for the city of his birth' and respect for the Director of Glasgow Museums and Art Galleries (Marks 1983:154). But why did he collect, and why did he decide to donate the collection to the public? The Burrell Collection has been described as 'a typical product of the European bourgeois tradition of self-definition through art collecting and the search for secular immortality through cultural philanthropy' (O'Neill 2006a:38). Burrell's insistence that the collection must always bear his own and his wife's name (Burrell 1944) suggests that he

wished to enhance and immortalise his own reputation. This is a common motivation for collectors in general (Pearce 1992:65) and for other industrialists' donations to municipal museums (Hill 2005:57). Yet, in his lifetime, Burrell avoided drawing attention to himself as collector: he rarely attended the openings of exhibitions of his collection, and is quoted as saying that 'the collection, not the collector, is the important thing' (Marks 1983:25). He clearly had a serious personal passion for his collection (Wells 1975:11) and wider commitment to art: for many years a Trustee of both the Tate Gallery and the National Gallery of Scotland, he was knighted for services to art. As noted above, Hill (2005:57-8) suggests that 'serious collectors' of very large collections were primarily motivated to donate them in order to ensure the collection's future preservation and, in some cases, its accessibility for educational purposes. The correspondence reveals that Burrell was both concerned with how the collection would be received by the public (e.g. Burrell 1947b) and interested in its educational potential (e.g. Burrell 1946). Perhaps Burrell's donation should be seen as combining all these motivations: enhancement of status together with the preservation and accessibility of his treasured collection.

Why, specifically, did Burrell collect classical and other antiquities, after donating the collection to the public? The published accounts assume that he wanted the collection to cover the ancient civilisations, in a bid for comprehensiveness (Marks *et al.* 1983:13). Burrell's correspondence with the first curators of the collection supports this interpretation. In 1947, he wrote to Hannah regarding a planned exhibition at KAGM:

> The Egyptian and the Greek items I am short in but if I am spared I hope to complete them. I have also about 40 pieces of Roman glass most of which I have had for many years and with Continental glass added I think a case could be made of the two –. Then I have more than enough pewter which I have had for 50 years. These cases will, I think, make the Collection a little more interesting. (Burrell 1947c)

In another letter, he again says, 'it will make the Collection more interesting', but now adds, 'and more representative' (Burrell 1947d). Even though the classical material appears to have been collected for public display, Burrell seems to have taken a personal interest in the antiquities. Marks asserts that 'with the exception of four Egyptian pieces Burrell had shown no interest in this field before 1945' (1983:175). In fact the correspondence reveals that he had collected 34 Greek coins in the 1890s, while travelling in Sicily (Burrell 1951a; 1951b). The Roman glass mentioned above also seems to have come from his private

collection. In 1953 he seems to have become particularly interested in the Etruscans. For example:

> I suggest that you should have a small case for Etruscan items and another case for Babylonian, Assyrian and Hittite items. [...] They would be most unusual cases & extraordinarily interesting. (Burrell 1953)

This suggests that his classical collecting went beyond a simple desire to emulate the content of other museum collections. Others have pointed out that there are trends which run through the collection, such as a taste for representations of animals and women (Museum Manager) and an attraction to 'vigour of form and [...] colour' (Wells 1975:11). Some classical pieces, such as the cockerel mosaic and sculptural heads, clearly follow these trends, suggesting that he selected objects which appealed to him personally.

By contrast with Burrell's self-effacement, Lever was a prominent public figure with outspoken views on a range of social issues. His views about art fitted with these paternalistic views. For example, he spoke about the importance of making available reproductions of artworks for ordinary people to have in their homes:

> To Art belongs the sphere of raising the ideals of the masses of the people, gladdening the mind, raising it and cultivating it. [...] Art for Art's sake is meaningless. Art for the service of humanity and for the People is a great and inspiring ideal. (Lever 1915:16-18)

Lever instigated a number of other museum or art gallery projects in addition to LLAG (Shippobottom 1992:177). As well as, famously, collecting paintings which could serve as advertising for Sunlight Soap, Lever also had a personal passion for both art and architecture: his son described his 'favourite relaxations' as 'the collecting of works of art and the altering and enlarging of his homes and gardens' (Leverhulme 1927:75). At the opening of LLAG, Lever spoke of art as 'a stimulating influence', which 'has always appealed to me because of this fact, that only the best and truest in art survives' (quoted in Progress 1923:21).

Details of Lever's motivations for collecting classical antiquities are harder to find. The publications suggest Lever began collecting classical items for public display, rather than from personal taste. A letter from Lever's intermediary, Newton, to Hilton Price (of Frank Partridge's dealership), supports this interpretation. Shortly after the Hope sale, he wrote of the transit of 'Greek Vases and Marbles' together with a purchase of Wedgwood,

seemingly including all these items in the later phrase, 'the articles *for the new Art Gallery*' (Newton 1917, my emphasis). Why did he want his gallery to contain classical works of art? It has been suggested that Lever had a longstanding interest in classical art and viewed classical sculpture as an educational tool, based on the fact that he displayed life-size images of Greek sculpture in Port Sunlight schools in the 1890s (NML 2004:94; Royal Academy of Arts 1980:28; Waywell 1986:18). Morris has linked Lever's classical and neo-classical collecting to his interest in art as a tool of social improvement. Noting that Lever 'explained in his speeches at art gallery openings [...] that the ideal in art encourages a similar moral idea in human conduct', Morris observes that this would have required the 'formal discipline of classical values' (1992a:172).

Within the overall focus on British art, another assumed motivation for Lever's display of classical antiquities was to demonstrate influences upon many works on view (NML 2004:94; Head of LLAG), including Wedgwood pottery and neoclassical sculpture and paintings. The only direct comment of Lever's I have found on ancient art refers to the influence of Greek art:

> Art flourished in Greece, and the whole world today is the richer for the Art of ancient Greece. We have it in our architecture; we have it in our sculpture, and we have it in a thousand and one ways. (Lever 1915:20)

LLAG's classical architectural style seems to have been Lever's original instinct, influenced by buildings he had seen in America, in addition, presumably, to more local British museum and gallery design of the late nineteenth century (Shippobottom 1992:175-193). However, Lever later expressed doubts (Lever 1913); it was the architect who remained convinced of the suitability of the classical style (Owen 1913). Nonetheless, Lever's interest in buying classical sculpture for his public gallery should surely be seen in the context of his two related passions for architecture and for sculpture in general: Lever was the greatest patron of contemporary sculpture of the time other than the Trustees of the Chantrey bequest at the Tate (Head of LLAG). I found one small hint that Lever also took some interest in the historical significance of his classical items. In 1915, he wrote regarding two recent classical purchases (LL6 and LL10), enclosing a letter with translations of the inscriptions: 'this inscription to be taken care of owing to its great interest'. Finally, it has also been suggested that Lever, as a collector, was drawn by some of the objects' association with two of the most famous private collectors of Greek art: Thomas Hope and William Hamilton (Head of LLAG).

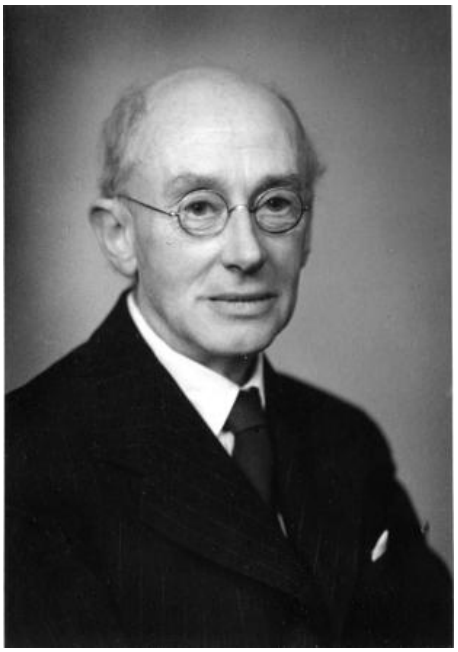
In the case of both of these private collectors, classical antiquities were an area of collecting upon which they only seriously embarked after deciding to donate their collection to the public. Both seemed to feel that a public collection ought to contain classical material. While their specific motivations are difficult to determine with certainty, in both cases their overall collecting framework seems to have prioritised the artistic merits of their antiquities, rather than the archaeological or historical, though both revealed some level of interest in these aspects. Lever clearly saw a moral and inspirational purpose for his collection in general. His foundation of LLAG was part of a whole range of paternalistic and public-spirited enterprises. Burrell's general motivations are less clear: his privacy and self-effacement are somewhat at odds with the apparent self-promotion of providing for the foundation of a gallery in his name. It seems likely that the future preservation and accessibility of his collection was also a key motivation. In Pearce's (1992:68ff.) classification, both collections seem to incorporate elements of 'fetish' collecting, as initial private collections, with progressively 'systematic' collecting as they moved towards public display.

4.1.3 University museums

The remaining case studies centre upon university museums of classical antiquities. The University of Reading's Ure Museum was founded by Percy Ure (Figure 4.9). His wife, Annie Ure, continued to curate the collection for many years after her husband's death. She begins her account of the museum's history with a donation of Egyptian antiquities by Mrs. Flinders Petrie in 1909 (Ure undated a). She describes the 'modest collection' owned by Percy Ure when he became chair of Classics in 1911, comprising 'cheap and fragmentary vases purchased in the course of his travels on the Continent, and a quantity of sherds, most of them picked up on various sites in Greece'. In 1913 Mrs F.W. Barry donated some Cypriot antiquities, and the following year the British Museum gave a collection of 'small vases and sherds'. In 1914, a Romano-British Museum was established in 30 Portland Place. A letter from Percy Ure (1922) reveals that this museum began to house some cases of Greek, Cypriot and Egyptian material.

In 1922, the decision was taken to form a departmental museum in 28 Portland Place 'as an aid to the teaching of Ancient History and Greek Archaeology' (Ure undated a). Vases began to be purchased for it from the annual departmental grant. Lord Stenton (Professor of Modern History from 1912 and Vice-Chancellor from 1946 to 1950) observed

Figure 4.9: Percy Ure



that the museum came into existence 'simply through the determination of Professor Ure' (Ure Museum 1992). Annie Ure, the museum's unpaid curator for many years, wrote to him in 1947, the year after Professor Ure's retirement, to appeal for a 'small stipend', explaining that Professor Ure could no longer afford to bear the museum expenses as he had done to this point (Ure 1947). The classical museum occupied the ground floor of 28 Portland Place from early 1923 until March 1957. The vase collection continued to be expanded, partly through the collecting activity of R.P. Austin, an ex-student who purchased on the Ures' behalf in Europe. Mrs Ure records that the five years following the Second World War were 'a period of affluence' for the museum, due to grant money which enabled the purchase of 'our most notable vases'. Private benefactors and vases loaned by the Reading Museum also augmented the collection. Percy Ure died in 1950.

Newcastle's GNM now incorporates the university's Greek Museum, later renamed the Shefton Museum of Greek Art and Archaeology. Its history began in 1956, when Brian Shefton (Figure 4.10) had recently been appointed as lecturer in the Department of Classics at King's College, Durham.[39] The Rector, Charles Bosanquet, gave him money (variously recorded as £25 or £100) to acquire some objects for teaching (Shefton; Allason-Jones 2006; University of Newcastle upon Tyne 1994b). Shefton has described the collecting process as:

[39] Elsewhere given as 1959 (University of Newcastle upon Tyne 1994a). King's College, Durham became Newcastle University in 1963.

> An exercise in opportunism. You cannot order these things in shops. Eyes and ears must be kept open, personal liaisons developed, services such as expert opinions rendered in return. (Shefton quoted in University of Newcastle upon Tyne 1994b)

Annual funding followed, but ceased with the appointment of Bosanquet's successor, leading Shefton to become increasingly resourceful. Sotheby's allowed him to bid for items and pay later, once he had raised the funds, in return for his expert opinion. The collection benefited from grants, particularly the V&A Purchase Grant Fund and the National Art Collections Fund, as well as from donations by private benefactors. Shefton had personal anecdotes about many of the items in the collection: for example, spotting a griffin *protome* in the box of a buyer leaving Sotheby's. As he put it, he had a gift for seeing the 'gold behind the dross' (Shefton). A temporary exhibition was held in the Hatton Gallery in 1956 (Parkin and Waite 2014), and the first permanent exhibition was set up in 1958 in a single room in the university's Percy Building (Allason-Jones 2006:25).

Figure 4.10: Professor Brian Shefton

Both university collections were initially created through the endeavours of a particular individual within the respective Classics department – in the Ure Museum's case, a particular individual and his wife. Both museums were housed within their departments. However, the character of the two collections and their founders' aims and intentions differed substantially. Percy Ure's motivations can be gleaned from a letter in which he wrote that the University of Liverpool was disposing of duplicates from excavations in Egypt:

> We have the chance of securing a series of representative objects that would be of the utmost value for the teaching of ancient history both in the faculty of letters & the department of fine art. (Ure 1922)

He went on to say that he was also applying to the Greek authorities to house some of the Rhitsona finds, concluding that 'the chance we have at this moment of increasing our collections is exceptional & may not recur'. For Ure, the establishment of the museum was a matter of seizing an opportunity, and the specific argument he made was for such a collection's value for teaching. His intentions are further elaborated in (partly illegible) handwritten notes for a message to the 'V.C.' (presumably Vice-Chancellor):

> I hope to see the teaching collection enlarged + [?], but the question has arisen of late whether we should not aim at something besides than this + try to form a collection that within certain limits would be important for research. (Ure 1927)

This dual focus on teaching and research is also clearly expressed in the statement now excerpted at the entrance (Figure 3.7) of the museum:

> So to further the research that went on in the department & <u>to give life & variety to the study of Greek history</u>, my husband picked up potsherds on every Greek site he visited, persuaded the British Museum to give him some trifles that they found superfluous & occasionally – only *very* occasionally – *bought* an inexpensive, generally rather battered pot. (Ure 1967, excerpted phrase underlined)[40]

Percy Ure's notes also reveal that he recognised that his own and his contacts' expertise and interest in Boeotian pottery placed him in an unusually strong position to purchase then unfashionable objects cheaply. The Ures were ahead of their time in recognising the research importance of plainer pottery fabrics (Sabetai 2006). They excavated at Rhitsona, in Boeotia, and while the finds from their excavations remained in Greece, in the museum at Thebes, their research focus carried through to their collecting activities. As Annie Ure wrote in a student publication: 'The bulk of the collection consists of ordinary everyday stuff. [...] The study of such commonplace ware is one of the main purposes of the museum' (Ure 1957:4). Elsewhere she wrote, of a fragment in the collection signed by the Attic red-figure painter Douris:

> We are proud of it but we do not aim at acquiring masterpieces. They are in any case beyond our means. What we have is a representative collection of the things commonly used by ordinary Greeks in their daily life and as offerings to their dead.

[40] The Curator attributes the quote to this talk given to an undergraduate Classics society. I also found it in a manuscript labelled as a talk to the Friends of the University (Ure undated b). The phrase is elsewhere given as 'to give life and *reality* to the study of Greek history' (Ure 1964, my emphasis). Annie Ure probably composed both versions.

> From this material much can be deduced about history, trade and character of the Greeks themselves. (Ure undated a)

These statements make clear the Ures' historical and archaeological focus.

By contrast with Ure's interest in building a representative teaching collection, Shefton framed his own intentions strongly in terms of research. While he also saw the benefit of the collection for teaching,[41] he described it as

> A collection that was primarily built up for research and academic purposes, particularly for research more than academic purposes, because academic purposes might mean that you needed a representative collection. There it was never my feeling that I had to put up a representative collection. It would be impossible to do that, anyhow.

He said, of the time when Bosanquet first proposed that he should buy objects:

> I thought in the back of my mind right away, I won't just get objects that you might find anywhere, but try and get objects which inspire research work. [...] On the other hand, avoid things which you might find in any local collection in small provincial centres.

Shefton expressed the view that his collection's relationship is not so much with other provincial museums, but with museums such as the Vatican, Metropolitan, Hermitage and Louvre because, though the objects are often fragmentary, their quality links them to objects in these major collections. This contrasts sharply with the Ures' preference for 'commonplace ware' over 'masterpieces': trained under Beazley at Oxford, Shefton's approach was predominantly art historical. Shefton did not, he said, have a vision, at the outset, of the collection he eventually created. As the collection grew, he developed it in tandem with the Greek section of the University Library, in order to create, as he put it, 'potentially a major research point in classical archaeology'.

To summarise, both university collections were developed by the efforts of individual academics, with academic purposes in mind. Shefton saw his collection's primary role in terms of research, and his interests focused on high quality masterpieces and unusual objects. By contrast, the Ures focused, in research terms, on 'commonplace ware',

[41] See Section 4.2.5. The Former Director of Archaeological Museums pointed out that, from the university's point of view, the reason for providing the initial funds was to acquire objects for teaching (pers. comm., 28.10.2014).

and their perspective was much more archaeological. Unlike Shefton, they also aimed to create a representative teaching collection.

I conclude this subsection by briefly considering the origins of the other university museum classical collection which is now incorporated into GNM, that of Newcastle University's Museum of Antiquities. This was derived from the Society of Antiquaries of Newcastle-upon-Tyne collection, which in turn had roots in Newcastle's Literary and Philosophical Society. Throughout, its focus was on British and especially local archaeology, but the collections also include foreign classical objects, notably a small group of Greek pottery (Clephan 1913) and a collection of classical coins (Meadows and Williams 2005).[42] Of their donors, those about whom I located any further information were Society of Antiquaries members: Thomas James Bell (Society of Antiquaries 1929:103); Reverend Thomas Stephens (Society of Antiquaries 1926:16a); and Robert Blair (Society of Antiquaries 1923:116). This may reflect the comparative accessibility of information about donors who were members, but nonetheless indicates that some antiquarians were collecting and donating foreign classical antiquities to the collections of regional societies, despite their usual association with local archaeology (Section 2.1).

4.2 Developing role

My final research question asks how the original, intended role of each of the case study collections, as analysed in Section 4.1, compares with and has affected its current role, which will be explored in the chapters which follow. In order to reach the best possible understanding of this question, it is necessary to consider how each collection's role developed in the intervening period. A detailed account of the development of each institution would be impossible within the limits of this research. I have therefore identified major turning points in the use and perceived role of the classical collections, based on archival sources together with information from interviews with present and (where possible) former museum staff and stakeholders. In the following sections, these are grouped into four key themes: institutional and disciplinary context (professionalization and priorities); casual visitors; schools programmes; and academic use. In line with my theoretical framework, the first theme considers the developing institutional and disciplinary context. The other three themes trace ways collections have been used, providing an historical background to my exploration of current uses of the collections in Chapters 6 and 7. Within the timeframe of this project it was impossible to trace the full

[42] Appendix 10 summarises its collection of classical antiquities.

history of every kind of use which is discussed in Chapter 7. I chose to focus on three major museum audience strands: the general 'public' visiting museum exhibitions; schoolchildren; and academic users.[43] Within each theme I explore trends, parallels and divergences across and between the case study institutions. The timelines in Figures 4.1 to 4.6 provide a summary of the major developments.

4.2.1 Institutional and disciplinary context: professionalization and priorities

This section considers institutional and disciplinary developments which affected the role of the case study classical collections. I describe points in time where each museum or collection as a whole underwent a transformation, in terms of institutional management structures, disciplinary frameworks, and/or relations with the wider museum profession. The relationship between the development of museums and academic disciplines was introduced in Chapter 2: here I trace shifting patterns of disciplinary focus. I also show the extent to which the case study museums followed wider trends of increasing professionalization in the museum sector, also described in Chapter 2. In their early years, the organisations fit the description of a 'power culture' (Handy 1999:184), with a central influential individual. In four of the organisations, this was a single founder: Burrell, Lever, Shefton and Ure. In the two municipal museums, while the foundation of the museum was the work of a group, my discussion suggests that the museums' direction also seems to have been shaped by individual long-standing early curators. The museums later transformed into 'role cultures', in tandem with the increasing professionalization of the sector, which encouraged the implementation of standard regulations and procedures within increasingly differentiated sub-fields (e.g. collections management; conservation; education). Even within a 'role culture', individuals remain significant in shaping the role of particular collections. Some occupy a position of sufficient power and security to enable them to operate in ways which are in tension with organisational goals (Handy 1999:191). Generally, members of staff retain a degree of freedom within their circumscribed job description, able to prioritise their own activity.

In the two municipal museums, the extent to which broader organisational changes were translated into the use and perceived role of the classical collections depended on shifting patterns of disciplinary focus. Press clippings indicate that a turning point in the

[43] These are the three categories covered by Murray, in the early twentieth century (1904:259-285). In standard museum handbooks, they remain central strands (e.g. Ambrose and Paine 2006; Swain 2007:198). Academic use is considered in preference to other uses (e.g. general programmes of events and activities) as two of the case studies are university museums.

development of RAMM's role was F.R. Rowley's time as Curator, from 1902 to 1934 (e.g. Exeter Express and Echo 1927). Rowley's prominent participation in the wider professional community, including the MA, seems to have placed RAMM in the vanguard of efforts to modernise museums. However, all RAMM's Curators from 1865 to 1968 were natural historians. This specialism, together with the original accompanying focus on art, is reflected in the prioritisation of RAMM's collections (Section 4.1.1). There are hundreds of press clippings in the museum's archive, relating to exhibitions and acquisitions, but the vast majority concern the Natural History and Art collections. In 1964, six galleries were devoted to Natural History; four to Art; one to Costume; and just one to Ethnology and Archaeology combined (RAMM 1964).[44]

At NCMAG, the first curator, George Wallis, was a member of a family which could be described as a 'dynasty' in the developing museum profession (Teather 1990:30). He and his brother, Whitworth, who became Curator at Birmingham Museum and Art Gallery, both previously worked with their father George, Keeper of Arts at the South Kensington Museum. Remaining as Curator and Art Director until 1929, Wallis is an example of the kind of longstanding curator who was influential in shaping the museum they headed (Hill 2005:62). His South Kensington training, in combination with the founding influence of Henry Cole, surely shaped NCMAG's style of display (Section 4.2.2). Wallis' successor was Clement Pitman. During his tenure as Art Director, from 1930 to 1959, a process of disciplinary re-classification seems to have taken place, in order to focus on fine and decorative art more narrowly conceived. In 1938, Pitman attempted to dispose of the Nemi collection on permanent loan to the University of Nottingham. In an 'unofficial' enquiry to the Principal, he explained:

> The Nemi Collection here is composed of material which, with the exception of some half dozen exhibits, is of no interest to the general public, being composed of material of purely historical and archaeological interest. (Pitman 1938)

This signals his own lack of interest in 'historical and archaeological' content. A 1947 report (Lambert 1947) stated that NCMAG, which was 'founded as an art museum', had departed from the original intention by admitting 'archaeological and historical' collections and concluded:

[44] The Former Curator of Antiquities drew this to my attention.

> The separate collections tend to be regarded as curiosities rather than links in an educational chain, and the only effect of their exhibition in the same building is mental confusion.

It identified Assyrian reliefs, the Nemi sculpture, and four carriages as the groups most 'out of place'. Whereas Wallis clearly saw the Nemi collection as a natural part of the art collection, for example describing it as 'a splendid nucleus of a museum of ancient art' (Nottingham Daily Express 1891), they were now classed as 'archaeological and historical' in order to separate them from the art collections as the legitimate focus of the museum. In 1949, Pitman was again considering transferring the collection to the university, this time submitting a letter from the BM's Keeper of Greek and Roman Antiquities 'stating that the exhibits were of no particular interest to the public but would be valuable to students specialising in archaeological subjects' (NCMG 1949). The university declined the collection, due to lack of space, and Nemi therefore remained at NCMAG.[45]

Staff structures at both municipal organisations changed in the 1960s, and archaeological curators were appointed in each. This kind of growth and specialisation process is characteristic of change from a power to a role culture (Handy 1999:201). It also follows the trend of increasing professionalization of the museum sector. In 1968, an archaeologist, Susan Pearce, joined the staff of RAMM for the first time, as Curator of Antiquities, responsible for the archaeology and ethnography collections (S. Pearce, pers. comm., 01.08.2014). A 1961 report noted that NCMAG was 'seriously understaffed' (Woodall and Buck 1961). In the early 1960s, subject specialist curators began to be appointed including, in 1964, an Assistant Curator of Archaeology – 'the first specialist non-art post in 86 years' (NCMG 1995:25). A Keeper of Archaeology and Antiquities, Alan MacCormick, was appointed in the late 1960s (NCMG 2005:14). This period was, unsurprisingly, one of development of the archaeology displays in both museums, which affected the classical collections in ways discussed in Section 4.2.2.

A major turning point for the two case studies originating from private collections was their donation to the public. Burrell's collection was placed directly in the care of a municipal museum, KAGM, when he donated it to Glasgow in 1944, though Burrell himself continued to add to the collection and to direct decisions about its display until his death (Section 4.1.2). Lever employed professional curators shortly before LLAG opened, having

[45] These attempts at disposal have also been discussed by Inscker (2012; 2013). A further attempt to remove Nemi on long-term loan, in 1995 (Butter 1995) was probably differently motivated, coinciding with the Disability Discrimination Act, which affected Nemi's display space (Section 4.2.2).

previously relied on members of his existing staff, notably Tait.[46] The gallery had its own endowment, separate from Lever Brothers, and its own board of trustees, chaired by Lever himself until his death, and thereafter by his son and grandson. An organisational turning point came in 1978, when the Walker Art Gallery, and its then parent organisation, Merseyside County Museums, assumed responsibility for LLAG (Morris and Stevens 2013:141). The effect of the gallery's absorption into a wider museum service can be seen in changes described below and in Section 4.2.2. In 1986, when Merseyside County Council was abolished, the museum service was transformed into National Museums and Galleries on Merseyside, receiving direct grant-in-aid from the government (152-3). Since 2003, the organisation has been known as National Museums Liverpool (NML).

At LLAG, as at NCMAG, there was a period when part of the classical collection was classified as extraneous to the gallery's legitimate collection. In 1930, the curator reported:

> Lord Leverhulme [William Hulme Lever, the founder's son] visited the Gallery and inspected the objects in the basement which belonged to the Trustees *but did not come within the scope of the Lady Lever Collection*. These objects comprise Greek and Roman Vases, Egyptian Antiquities, Ethnographical specimens, etc. Having been handed over in the Trust Deed Inventory, *and the Trustees having no power to dispose of them*, his Lordship agreed that they might be lent to museums in Lancashire and Cheshire. (Davison 1930, my emphasis)

This implies that the Trustees may have preferred permanently to dispose of these items if they had the power. Instead, many of the Greek vases were dispersed on loan: of the 75 vases catalogued by Robertson (1987), 44 were loaned away in the 1930s, to museums in Preston, Stockport, Birkenhead, and Rawtenstall, and a further 22 were loaned to Liverpool City Museum in 1950.[47] Many of these returned to LLAG in the late 1970s and 1980s. A letter from the Assistant Keeper regarding an amphora (LL5010) traced at Woodbank Hall, Stockport, notes that 'we are re-assembling here the whole Leverhulme collection of Greek vases' (Eames 1980). This probably relates to the change in governance: the incorporation into a museum service with established policies and standards may have prompted an initiative to regularise loans and trace dispersed objects. It also suggests that the collection

[46] In late 1922, Tait was transferred to the firm's London offices (Tait 1922b). He was replaced by Curator Sydney L Davison and Assistant Curator Sydney Pavière. Tait later returned to LLAG as Assistant Curator.

[47] Figures based on Robertson's records of loans, together with my own searches of Annual Reports and loans correspondence.

itself, rather than the individual objects, had become a key framing device for the museum's activities. The vases were probably placed on permanent display at this time (Section 4.2.2).

The maintenance of a strong classics department was surely important for the survival and development of both university museums. The fluctuating status of classical archaeology as a sub-discipline within the two departments has, however, affected the role of their collections. While Ure and Shefton were prominent academics within their respective universities, their collections had powerful advocates; once their founders retired, however, in 1946 and 1984 respectively, the status and use of both collections were weakened. This is in part a classic effect of the loss of the powerful figure at the heart of a power culture: 'a web without a spider has no strength' (Handy 1999:184). Shefton continued to work with his collection for the remainder of his long life, and Annie Ure curated the Ure Museum until her death in 1976, but once Ure and Shefton were no longer in positions of power, classical archaeology was no longer such a prominent research and teaching interest in either institution. The responsibility for both collections fell to departmental lecturers, following Shefton's retirement and Annie Ure's death: neither Jane Gardner, in Reading, nor Tony Spawforth in Newcastle saw Greek archaeology as a focus of their research interests and academic identities (Oral History Interviews, 2006-7: Jane Gardner; Keeper of Archaeology, pers. comm., 27.01.2011). Both museums, then, suffered a loss of specialised disciplinary input and advocacy: the effects of these changes in disciplinary focus are detailed in Section 4.2.4.

The next major change for the university museums was an increasing engagement with the wider museum profession, marked by participation in the Museum Registration Scheme.[48] Newcastle's Greek Museum was Registered in 1989, and changes in staffing and priorities soon followed (Sections 4.2.2 to 4.2.4). The professionalization of the museum went further in 1999, when its administration was transferred from the Classics Department to the staff of the Museum of Antiquities, forming the University's Archaeological Museums (Society of Antiquaries 1999). This move was connected with changing policies at HEFCE, as increasing emphasis on public outreach caused the university to take a more active interest in its museums (Former Director of Archaeological Museums, pers. comm., 28.10.2014). The museum's mission statement reveals how this official absorption into a wider community of professional practice translated into organisational

[48] The scheme, launched in 1988, was the forerunner of the present Accreditation scheme and set out professional standards for ethics and collections management (ACE 2013a)

discourse: in 1995, 'to curate, display and enhance the collections in its care and disseminate information relating to those collections by publication and educational services' (Shefton Museum 1995). Following the change in administration, the public-facing side of the museum and its 'professional' nature were highlighted:

> To curate, display and enhance the collections in its care and to promote their exploitation as resources for teaching and research *both within and without the University* and to provide a *professional* museum service *to the public at large*. (Archaeological Museums 2000, my emphasis)

The Ure Museum's present Curator took over in 2000, when appointed as a Lecturer in the Classics Department.[49] She is a Greek vase specialist and had previously participated in museum communities, having worked part-time as a curatorial assistant at the Yale University Art Gallery (Curator). Her appointment also happened to coincide with the first steps towards some centralised administration of the University's collections (Section 5.1). Academic interest and increased professional input seem to have combined to effect the transformation of the Ure Museum's role which is explored in Sections 4.2.2 to 4.2.4.

4.2.2 Casual visitors

In this section, I explore the nature of the classical displays casual visitors to the case studies would have encountered at different points in time, together with other evidence for the institutions' changing perceptions of their audiences. MacDonald has provided a subtle account of how the audience is 'imagined into' an exhibition in development (2002:157-191). She notes the dangers of 'reading back' from finished exhibitions, given the complex configuration of actors and agents contributing to their authorship (93-95). In this analysis of historical displays, however, 'reading back' is unavoidable. This discussion is necessarily selective, focusing on key moments and turning points, frequently linked with specific organisational transformations (Section 4.2.1) and broader trends in museum professional practice (Section 2.2).

RAMM's early classical displays were a small section within an overall presentation of foreign cultural collections, displayed from 1876 in the Ethnological Room (RAMM 1876). This was arranged geographically and divided into 'Ethnological' and 'Antiquarian' departments (RAMM 1877:16-17). Local and English antiquities were separately displayed.

[49] A succession of other lecturers served as the museum's curator for shorter periods between 1992 and 2000, including Bronze and Iron Age archaeologists.

In 1899, the Ethnological Room was relocated to a larger room, and local archaeological material was also introduced (Figure 4.11). Though no classical material is enumerated in the 1899 guide (Clayden *et al.* 1899:24-28), it almost certainly remained on display.[50] Images, combined with the fuller account given by Rowley (undated), give the impression of a classic late-nineteenth-century classificatory exhibition structured around ideas of progress, of the kind described by Pearce (1992:103-5).

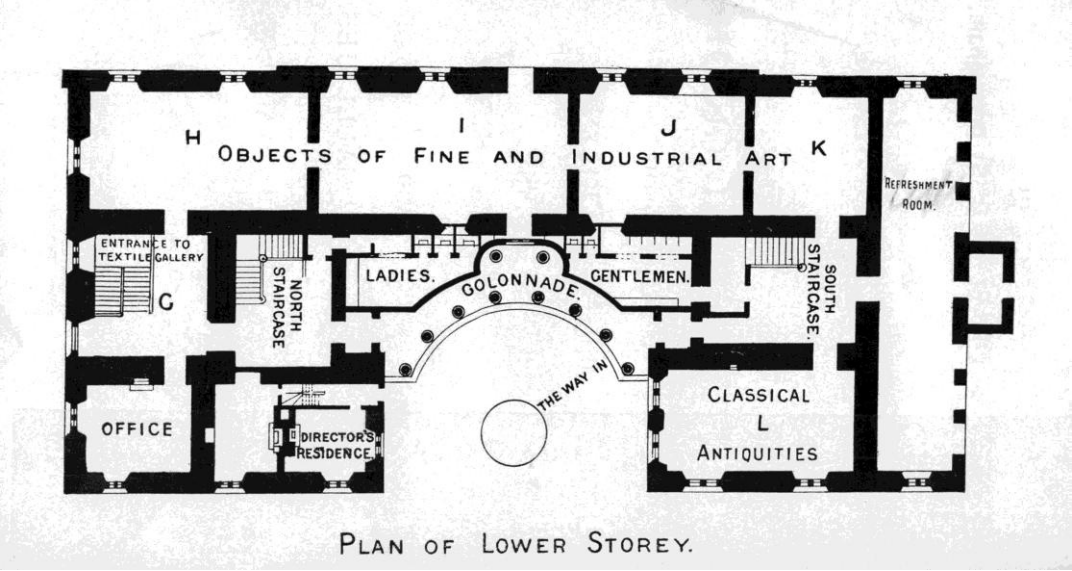
Figure 4.11: RAMM, Ethnological Room, 1899

At NCMAG, classical originals, casts and copies were scattered amongst galleries of general fine and industrial art (Briscoe 1878; Wallis 1887). The nature of the displays suggests that NCMAG's approach was similar to Birmingham's – unsurprising given the museums' curators were brothers (Section 4.2.1). This saw both fine and industrial art as compatible within a single broad definition of art, having an economic as well as spiritual role (Snape 2010). Unsurprisingly, classical material became much more prominent when the Nemi displays opened in 1891. Wallis stated that 'the unity of the collection, as coming from one site, has been preserved by one room being set apart for it' (Nottingham Daily Guardian 1891): this respected Savile's own wishes (Section 4.1.1). Objects were classified by type and function in fourteen cases. The classical collection became fairly prominent in the museum guide, with Nemi (Room L) at the beginning of the visitor route (Figure 4.12),

[50] By 1964 Archaeology and Ethnology, in the same room, still included 'the classic Mediterranean regions of Egypt, Greece and the Aegean' (RAMM 1964:no page numbers).

and classical casts, copies and electrotype coins also featured within other rooms (Wallis 1902).[51] Overall, within this museum of fine and industrial art, classical antiquities were being presented as works of art to be admired and imitated. The presentation of the Nemi collection also recognised the objects' historical significance and the archaeological importance of keeping them together.

Figure 4.12: NCMAG, Plan of Lower Storey (Wallis 1902)



Lever and Burrell's classical antiquities were also displayed as art objects. At LLAG, the ancient marbles were displayed in the North Rotunda (Figure 4.13), then about halfway through the suggested visitor route ('North Sculpture Hall' on Figure 4.14). Overall, LLAG displayed primarily British fine and decorative art, including a number of period rooms. The classical sculpture was accompanied by eighteenth-century sculpture, either copying specific ancient sculptures or in the style of the antique. In Pearce's (1992:197ff.) terms, the overall effect, as today, must have been somewhere between 'art and treasure', with a 'spiritual' effect heightened by the church- or temple-like rotunda setting, and 'resurrection' or 'reconstructed past', with the display evoking earlier country-house displays of antiquities, almost as an additional period room. Unlike the sculpture, Lever's

[51] As well as Nemi, Room L displayed the Greville Chester and Jacoby donations; casts of gems; and Cypriot material.

Figure 4.13: LLAG, North Rotunda, 1920s

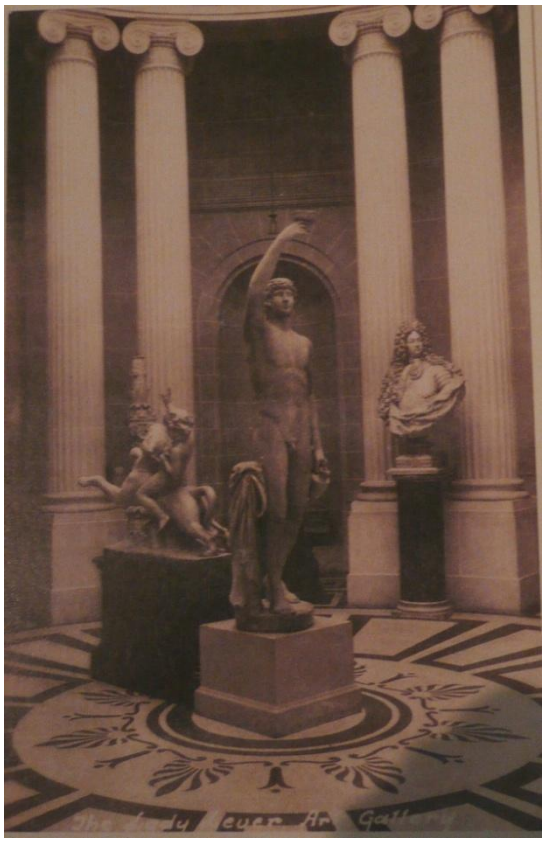
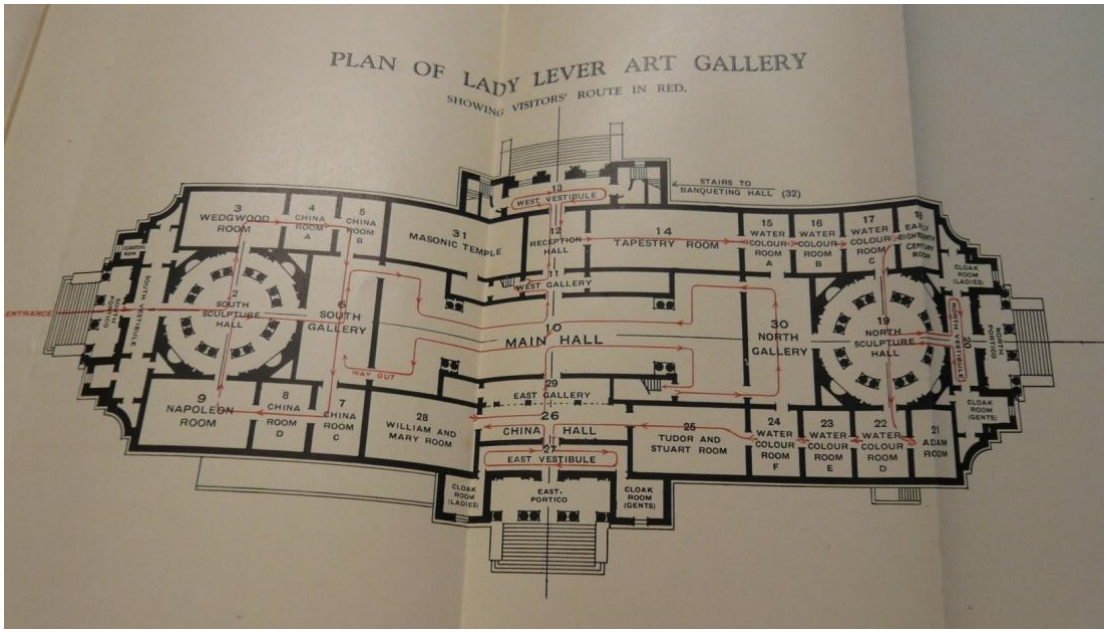


Figure 4.14: Plan of LLAG (Grundy no date)



Greek vases and terracottas were not prominently displayed: they are not mentioned in the early guidebooks (Grundy undated; Grundy and Davison undated; Grundy and Davison 1950) nor shown in any photographs I have located. A few may have been on view, though it is unclear in what context. By the 1950s, nine vases were displayed at LLAG (Vermeule and Bothmer 1959:343). Some display-worthy vases were not included in the 1930s and 1950 loans (Section 4.2.1) which suggests they may already have been in use. Late in 1922, Tait suggested to Lever that Greek pottery 'might also be displayed with the antique statuary' (1922c). I have not been able to ascertain Lever's response.

While the Burrell Collection was without a permanent home, from 1944 to 1983, objects were displayed in occasional special exhibitions. The first to feature classical objects were in 1949 and 1951, at the McLellan Galleries in central Glasgow, alongside a variety of other cultures and material types (Hannah 1949a; Hannah 1951). Classical items were included in at least six displays in KAGM's Central Hall in the 1950s to 1970s, as well as occasionally at Camphill Museum, Queen's Park, and in a major temporary exhibition at London's Hayward Gallery in 1975 (Wells 1975). The collections were always presented as art objects. For example, the catalogue of the 1951 exhibition describes the focus on stained glass and textiles, with a 'very limited representation of some other groups of *objets d'art*' (Hannah 1951:5, my emphasis).

The early exhibitions of the two university collections were clearly put together with the immediate academic audience in mind. Annie Ure described Reading's original Portland Place museum as 'hid[ing] its light under a bushel', implying it was barely known to those outside the Department, with vases 'stacked like cups and saucers in a pantry' due to lack of space (1957:4). In 1957, the museum was relocated and redisplayed following the Classics Department's move to a new campus. This exhibition (Figures 4.15 and 4.16) was arranged along typological, regional and chronological lines, with handwritten labels, and only minor adjustments were made over following decades (Ure Museum undated a; Ure Museum undated b; Ure undated c). In 2004, the Curator described the interpretation as being 'aimed at the specialist academic audience' (Ure Museum Curator 2004).

Figure 4.15: Ure Museum, looking south, circa 1957

Figure 4.16: Ure Museum, looking north, circa 1957

I found little information about the earliest displays of the Shefton collection, in the University's Percy Building. An early-1990s report by the Education Officer highlighted the specialist language and observed that 'the artefacts are basically left to speak for themselves and while the viewer may appreciate them in some aesthetic sense they communicate little else' (Greek Museum 1993a). After the museum relocated to the Armstrong Building, in 1994, the displays (Figure 4.17) were still targeted at an academic audience, organised chronologically and regionally.[52] A 1998 report, while extremely positive about the quality of the collection and the 'calm and elegant environment', criticised the interpretation. For example, 'some of the labels are both rather intimidating and uninformative' (Burn 1998). Again, it seems, the classical past was here displayed as

[52] At this time, it was renamed the Shefton Museum of Greek Art and Archaeology (University of Newcastle upon Tyne 1994b)

'art and treasure' (Pearce 1992:202ff.), framed within art historical modes of study of Greek vases, as employed by Shefton.

Figure 4.17: Shefton Museum of Greek Art and Archaeology

Use of both museums by members of the public unconnected with the universities seems to have been limited. In 1973, Annie Ure replied to a Tourist Board questionnaire:

> [The Museum] is only in a limited way open to the public. It is true that from Mondays to Fridays in term the door is unlocked and casual visitors may enter as well as members of the University, but it is hoped that their numbers will be small. (Ure 1973)

By 1992, there were still 'virtually no 'walk-in' visitors (perhaps one or two a week?)' (Ewing and Fereou 1992). At the Shefton Museum, numbers of casual visitors were also low, from a low of 116 and a maximum of 1,995 for the years between 1992 and 2008 for which I found data.[53] The Keeper of Archaeology commented that they tended to be well-educated people, who had 'gone out of their way to find [the museum]'.

Generally, information on early museum audiences is notoriously difficult to access: 'the visitors are the great unknowns of Victorian museums' (Hill 2005:125). Wallis

[53] Figures taken from Annual Reports, Education Reports, and Visitor Figures reports; I did not locate reports between 1994 and 1999.

confidently asserted that NCMAG was serving its intended working class audience, in a handwritten note upon an enquirer's letter: 'Yes, the museum has been and is of great use, to the people generally and to the industries in particular' (Kirby 1891). More detailed research would be required to investigate whether its users were in fact drawn from the working classes, or whether, in line with Hill's (2005) findings for other municipal museums, it in fact came to serve a predominantly middle class audience. Visitor figures may provide some indication. From the museum's opening in early July 1878 to the end of October, 131,899 visitors were admitted (Nottingham Castle Museum 1878). Figures remained consistently high at least until the 1920s, ranging from around 200,000 to a peak of around 470,000 in 1910.[54] Such numbers are consistent with the 'impressive' figures recorded by Hill at other municipal museums of the era, of which she concludes that 'a fairly large proportion of the working class must have visited such an institution at least once' (Hill 2005:126). RAMM's early visitor figures appear less impressive, with 50,000 recorded for 1871 (RAMM 1871) and 100,000 for 1877 (RAMM 1877:11), but must be placed in the context of Exeter's smaller population.[55] By the mid twentieth century, though, RAMM's curator suggested the museum was serving an audience mainly consisting of sightseers and specialist visitors, rather than the local population (Exeter Express and Echo 1951).

In Glasgow, the 1949 exhibition attracted an international and elite audience (Hannah 1949b). Evidence for LLAG's audience, in its early years, is perhaps less typical for an early-twentieth-century art gallery. Lever's son wrote in 1927:

> The gallery is open free of charge to the public during week-days and on Sunday afternoons, while in the evenings its main hall is often the scene of village gatherings and dances, for it was my father's wish that it should not merely be an art gallery or museum in the formal sense, but also a "home" to which people might come for inspiration and, on appropriate occasions, for recreation and entertainment. (Leverhulme 1927:288)

Groups recorded as visiting during the first year give a fairly democratic picture including, for example, local schoolchildren, grocers, Birkenhead Women Citizens' Assn (50), and Milward & Sons' Works' Committee (Davison 1923).

[54] Based on a graph supplied by the Registrar for 1878 to 1929. Visitors were charged 1d on Saturdays and Mondays, and 6d on other days (Cooper 2005:21).
[55] In 1881, Nottingham's population was 159,263 and Exeter's 37,669 (University of Portsmouth 2014).

I now turn to the development of the museums' displays, from the mid-twentieth century. In early museums, learning was supposed naturally to occur when objects were placed 'in the "correct" positions on display' (Hooper-Greenhill 2007:191). Exhibits were arranged in taxonomic systems and named only on small labels (sometimes with guides providing further oral explanation). From the 1940s, increasing written interpretation began to be provided, with the development of thematic exhibitions in which objects illustrated a narrative presented on written panels and explanatory labels (McManus 2000). At RAMM, the first significant changes I have identified in the presentation of classical antiquities followed the appointment of a specialist archaeological curator, in 1966 (Section 4.2.1). Whilst her primary task was to set up Rougemont House as a museum of Devon archaeology (S. Pearce, pers. comm., 01.08.2014) she also reorganised the Archaeology and Ethnology room. In 1974, a small exhibition entitled *The Greeks* opened in that space, featuring 'the Cypriot figures, painted vases, and a mock-up tomb'. This attempted to contextualise the antiquities, 'showing how these objects related to the daily life of the ancient Greeks' (Exeter Museums Bulletin 1974), and remained in place for approximately five years. The primary use of the classical antiquities later shifted from general display to a new role for school groups (Section 4.2.3), though a small number of foreign antiquities also continued to be featured in a small, changing display in the main museum, still alongside ethnographic collections (Former Curator of Antiquities, pers. comm., 09.12.2014).

In Nottingham, local archaeology was introduced into the Nemi room in the 1930s, in the form of two Bronze Age canoes (Anon 1938). By the time it was redisplayed in 1953, although the 'cream' of the Nemi collection remained on display, the emphasis was being placed on the local material (NCMG 1953): the classical material was increasingly being presented as part of a story of archaeology rather than art. In 1967, around the time the museum created specialist archaeology posts (Section 4.2.1), the Nemi material, probably together with Greek and Egyptian objects, was moved up into a new, smaller, mezzanine space inserted above Room L (Inscker 2012:5-6). The ground floor, Nottinghamshire, section of this archaeology gallery opened in 1970-1, but 'work on [the] foreign collections [was] very slow due to the urgent need to deal with the great influx of local material from excavations' (NCMG 1971). Not until 1975 was the opening reported of the new Classical and Near-Eastern Antiquities Gallery (Nottingham Arrow 1975). This narrative suggests that the classical material was then being overtaken by local archaeology, in terms of prioritisation of space and workflow. Focus on the Nemi collection was renewed in 1983,

when a major redisplay was undertaken to coincide with a Classical Association meeting in Nottingham (MacCormick 1983).[56] Entitled *Mysteries of Diana*, the mezzanine floor was now devoted entirely to the Nemi collection (Nottingham Castle Museum 1984), in a densely interpreted display (Figure 4.18) clearly intended to set the collection in its archaeological and historical context (NCMG 1983a).

Figure 4.18: NCMAG, Nemi exhibition, 1983

In 1997, the Nemi material was removed from permanent display, since its mezzanine location conflicted with the requirements of the Disability Discrimination Act: on its return from a major loan to Copenhagen, the collection went into storage. The focus of NCMAG's classical displays shifted to a new Ancient Greeks exhibition, *It's all Greek to me*, specifically targeted at school groups (Figure 4.19; Section 4.2.3). As this remains in situ, its design and role are fully explored in Chapter 6. In Exeter, the 1990s also saw the development of a new gallery deliberately matched with the National Curriculum, as part of a wider HLF-funded project focusing on the World Cultures collections (Former Curator of Antiquities). Entitled *Ancient Mediterranean Civilisations* (Figure 4.20), it opened in 1999 in the space which still houses the foreign antiquities. By the 1990s, then, RAMM and NCMAG were targeting schools with classical exhibitions intended to be accessible and curriculum-focused. This should be seen in the context of developments in the museum profession summarised in Chapter 2, with increasing attempts to differentiate and broaden audiences (Hooper-Greenhill 2007; Mason 2005).

[56] The original design brief document indicates that this was originally designed to be a temporary exhibition lasting around a year (NCMG 1983b), but it seems to have remained in situ until 1997.

Figure 4.19: NCMAG, *It's all Greek to me*, 1996-7

Figure 4.20: RAMM, *Ancient Mediterranean Civilisations*

The two art galleries continued to present minimally interpreted exhibitions throughout the twentieth century. This is consistent with general trends for art galleries, which have tended to resist introducing more extensive textual interpretation (Fritsch 2011a:4; Mason 2005:209). At LLAG, the sculpture gallery remained largely unchanged (Section 6.2). Meanwhile, Lever's vase collection was displayed in a small dedicated gallery, probably following the vases' return to LLAG around 1980 (Section 4.2.1). It seems unlikely that the displays had been changed to any substantial extent by the time of my fieldwork. The vases were displayed in a very traditional manner, housed in wood-framed cases, with

limited interpretation of individual objects (Figure 4.21). The Burrell Collection was finally permanently displayed in 1983. These displays remain in situ, little-changed, and are discussed in Chapter 6.

Figure 4.21: LLAG, Greek vase gallery, 2010

Concepts of audience and appropriate role have shifted within both art galleries in more recent years, with attempts to engage new audiences and plans now in progress to transform interpretation (discussed in Chapters 5 and 7). Some interpretive changes have already been made at LLAG in recent years, aiming to set the displays into the context of Lever's collecting activity and display intentions. In 1996, a basement storeroom was turned into a gallery focusing on Lever, finally displaying his 'museum' collections (NML 2004:13). In 2008, this display was relocated to the ground floor and updated. Entitled *Lever the Collector*, it includes five Greek vases. Introductory interpretive panels were also added in each gallery, linking to Lever's intentions (Head of LLAG).

In the two university museums, a more outward-looking focus developed from the 1990s and accelerated in the 2000s, linked to the increasing professionalization of the museums (Section 4.2.1). In Newcastle, the Education Officer drew up (unsuccessful) proposals for refurbishment in the early 1990s, evidencing an interest in catering to a wider public (Greek Museum 1993a; Greek Museum 1993b). Following the change of management in 1999, opening hours were standardised, a new leaflet produced, directional signage added, and additional interpretation added in the form of thematic panels (Archaeological Museums 2001; Shefton Museum 2000). Visitor figures remained low compared with many museums, but showed a sharp increase from previous recorded figures: from 2,080 in 1999-2000 to 3,957 in 2000-2001. The ultimate step in this trajectory

towards a public-facing orientation was the collection's relocation to the new Great North Museum, treated in detail in following chapters.

In Reading, the present Curator's appointment in 2000 was a major turning point. She stressed that her appointment happened to coincide with the time when the university was taking a more strategic approach to the various collections in its care (Curator, pers. comm., 21.07.2010). However, the Curator's enthusiasm and endeavours on the museum's behalf are recognised by others as important in its development (Head of University Museums and Special Collections Services (UMASCS); Head of Department). In the words of the Head of UMASCS, the museum 'has a very public face that it really didn't have very much ten years ago'. In terms of display and interpretation, this is closely related to the museum's 2005 refurbishment, discussed in later chapters.

4.2.3 Schools programmes

This section briefly charts the development of relevant schools programmes in the case studies. All but one now offer at least one museum-led session using foreign classical antiquities. Exeter's RAMM is the exception – though self-led visits are available – and I begin by exploring the rise and fall of its classical schools programme. The Former Curator of Antiquities reported that the museum's work with schools had always focused on natural history, prior to his arrival in 1984, but by the time he left the focus had shifted to archaeology. He introduced classical sessions during the 1980s, including handling and drawing Greek vases and Roman lamps. He emphasised the visual impact of the foreign antiquities by comparison with the British archaeology collections, and spoke of the positive effect of the introduction of the National Curriculum (Section 2.3.2) on the use of RAMM's classical antiquities. From 1993 to about 2002, RAMM had a separate education centre, the Connections Discovery Centre. Egyptian, Roman and Greek sessions were offered, the latter based around a diorama-style mock-up of a Roman kitchen and dining room and a Greek quayside. By the time of her arrival in 2002, the Access Officer described the Greeks session as 'underwhelming', to the extent there had been complaints.[57]

The new programme the Access Officer developed from 2003 focused on Egyptians, Romans in Devon, and World War Two, situated back in the main museum building. She explained the discontinuation of the Greeks session – together with six other inherited sessions – in practical terms, noting the narrow gallery space, a comparative lack

[57] She stressed that this was not a criticism of the individuals running these sessions, who were doing their best in difficult circumstances.

of demand, and the lack of a Greek handling collection. The shifting professional context probably best explains RAMM's classical antiquities' changing availability to schools. The Former Curator of Antiquities spoke enthusiastically about the success of his colouring and handling sessions in the 1980s. Crucially, children were then being permitted close contact with original artefacts which was later seen as 'inappropriate':

> The conservation department regarded my enthusiasm for handling, passing real objects around amongst children as being inappropriate [...] I think certainly that's changed, and I think you can't actually beat the experience of saying, "in your hand there is...," I think that is a tremendous thrill, and I wish we were a bit more liberal about that.

Changing professional standards within conservation and collections management have led to higher levels of caution, and increasing regulation of the use of collections (e.g. Collections Trust 2011). Increasing limitations on handling were perhaps part of the reason the sessions in the Connections Centre became less successful, leading to criticism and discontinuation by the current learning team, citing the lack of a classical handling collection as a factor. In Exeter then, major factors causing the rise and fall of schools' access to the classical collections seem to have included: the introduction of the National Curriculum; practical issues; and the changing professional context.

The introduction of the National Curriculum was also a key driver in the other English case studies. At NCMAG, a hint of some early use of classical material with schools was found in the museum's reply to Mrs Baskerville's offer of Apulian pottery in 1920:

> It is hoped that you would not mind if I make a selection from the whole for inclusion in our Collection of Classical Antiquities and use others for educational purposes in schools from time to time. (NCMG 1920)

A schools service was later established, with a Schools' Museum Officer appointed in 1965 and a loans service instigated around 1970, but had a 'strong emphasis' (NCMG 1974) on natural history. The *It's all Greek to me* exhibition, designed and opened in 1995, was deliberately targeted at school groups, with explicit reference to the National Curriculum (Hall 1995). This is the first clear evidence I encountered for educational work at NCMG with a classical focus. The associated schools session, in its early years at least, included the opportunity to handle votives and fragments from the Nemi collection (Pasek-Atkinson 2011). As these sessions are still running, they are discussed in Chapter 7.

Both university museums followed a similar trajectory of increasing schools activity, in the 1990s and 2000s respectively, facilitated by the introduction of the National Curriculum, and coinciding with the increasing professionalization of each museum. In Newcastle, a turning point was the 1992 appointment of an Education Officer, shared with the Museum of Antiquities. A letter relating to this post clearly describes the museum's transforming role:

> In the last four years and in response to the Crombie Committee recommendations we have moved from being essentially a departmental collection servicing in-house needs only (undergraduate teaching; some research; a very modest public role, muted by security problems and lack of staffing) to one with a growing regional profile through our highly successful programme in schools education. (Spawforth 1994)

The Crombie Committee seems to have been an internal investigation by a university official, implying that the change was driven by higher administrative powers. Perhaps the university had realised the museum's potential to engage the wider community: the same letter states that 'this programme has been warmly encouraged by the Vice-Chancellor as an effective means for the University to enhance regional relationships'. Thereafter, a high proportion of visitors came to the museum as part of school groups. For example, in 1992-3, only 290 of a total recorded 2,099 visitors were not in 'school or other educational groups'.[58] At the Ure Museum, while there were visits from school groups from the 1960s,[59] significant increases have coincided with the present Curator's period of tenure, since 2000. These school sessions continue to the present day and are discussed in Chapter 7.

While Liverpool and Glasgow's museums have offered school services as far back as the 1880s and 1940s, respectively (Hooper-Greenhill 1991), I was unable to determine, within the time available for my fieldwork, whether these featured any classical artefacts. LLAG's present Education Manager had little knowledge about the history of LLAG's work with schools, but thought the Greek and Roman collections had been used, in the years before her appointment, again because of their curricular links. From the opening of the Burrell Collection in its dedicated building, in 1983, the Museum Manager was not aware of any targeted classical session before the introduction of Ancient Greek sessions in 2009

[58] For sources of figures, see Footnote 53.

[59] Between 1960 and 1974, letters are preserved relating to 17 visits from 11 different schools, though others may have been arranged orally. A 1992 report recorded around three to five school groups per year (Ewing and Fereou 1992).

(Chapter 7). She explained this by the fact that Greeks has not been included on the Scottish curriculum, and the collection only includes a small amount of Roman material.

4.2.4 Academic use

This section considers academic uses of the collection: university teaching, research and publication. The obvious foci for such use are the university museums. In the early years, the Greek Museum's focus was clearly on the academic, and especially research, use of the collection: 'the purpose I thought was all the time academic. It was the centre of things' (Shefton). Shefton described how he integrated the museum into teaching, with classes in the Museum and in the study collection, then 'much more accessible in a special room'. He felt his students benefited enormously from their close contact with objects:

> Just as for me, the ability, when I went to Sotheby's and Christie's, behind the scenes, and handled the objects, the feeling of weight of objects, and that intimacy, which no amount of study of books or even objects behind glass in a Museum can... The fact of handling it, particularly under tuition, but generally, is I think incomparable. It makes a great difference.

In later years, despite the falling profile of classical archaeology as a research strand within the Department (Section 4.2.1), regular academic use of the collections seems to have continued. For example, in 2007-8 the Archaeological Museums accommodated Newcastle University undergraduates and postgraduates studying Archaeology, Classical studies and Museum Studies, as well as groups from Durham University (Archaeological Museums 2008).[60] The collection was also regularly consulted by external researchers: for example, in 2002-3 the Education Officer handled fifteen academic enquiries and supplied six photographs for academic publications (Archaeological Museums 2003). There are some publications of individual objects and groups of objects from the collection (e.g. Foster and Shefton 1978; Parkin 1996; Shefton 1970; Waite 2008). However, the lack of a published catalogue has been highlighted (Barron 1998).

In Reading, the museum collections were clearly an integral part of Percy Ure's own research and teaching, and that of his wife (Section 4.1.3), as well as attracting visits from international scholars (e.g. Anon 1949). The archive of letters conveys a strong sense of the warm welcome such scholarly visitors received (e.g. Karageorghis 1957). The Ures published part of the collection in the *Corpus Vasorum Antiquorum* (Ure and Ure 1954). A

[60] The report suggests an even split between the university's two museums.

further 27 'representative' acquisitions were later published by Annie Ure (1963). The extent to which the collections were integrated into the Classics Department's own teaching and research, between Percy Ure's death in 1950 and the present curator's arrival in 2000 is less clear. For some years, Annie Ure was also teaching at the Abbey School, and had less time to devote to the museum. In the years to 1966, while Cormack was Head of Department, she was not encouraged to take any role in teaching students about the museum collections; his replacement, however, invited her to give lectures and seminars, and some other art and archaeology teaching was offered in this period (Oral History Interviews 2006-7: Jane Gardner). After Annie Ure's death in 1976, as noted above, the museum fell to the care of a succession of academics who had little research interest in the areas it covers. The Curator commented, of the situation in 2000:

> Most of the department didn't really get a sense of it being important [...] They didn't have any sense of the value of the collection, either in monetary or in education or outreach senses.

The Head of UMASCS similarly spoke of it as 'a collection that had all the hallmarks of a very tired and out-of-date and little-loved university departmental collection'. In summary, the university collections seem to have been extensively used in research and teaching, overall. A dip in the Ure collection's profile within its own department in the later twentieth century can be explained by shifting disciplinary priorities in the university Classics department, connected with the research interests of the individuals then in post. In Newcastle, despite similar shifts, the founder's retirement was more quickly followed by the professionalization of the museum, which perhaps mitigated their effects.

In municipal museums, research activity and academic outputs are commonly tied to public-facing projects (Swain 2007:169ff.; see also Chapter 7). Exeter's seals, finger rings, engraved gems and amulets were published in 1998, including some classical material, funded together with the *Ancient Mediterranean Civilisations* gallery (Middleton 1998). Overall, RAMM's classical collections seem to have been comparatively under-used. Periodic scholarly research enquiries are preserved, showing that the collection was not completely unknown (e.g. Kurtz and Boardman 1987; Neeft 1978). Some objects have been individually published: a *pyxis* by the Painter of London D12 is perhaps the highest profile object (Beazley 1963; Roberts 1978). There were also two brief periods of research activity around the Greek vases, first in the late 1960s (Harvey 1970; RAMM and Harvey 1968-

1979), and later in the 1990s. Writing to Shefton for advice, this researcher describes a neglected collection:

> The relevant files in the museum are astonishingly thin and little attention has been given to the collection. [...] Nearly every piece is in need of conservation. (Nicholson 1997)

Around 2007, the University of Exeter used objects for teaching. This relied on the enthusiasm of an individual lecturer, since moved on (Assistant Curator of Antiquities).

Academic use of NCMAG's classical collections tended to focus around the Nemi collection. The sanctuary has been the topic of considerable international research, especially since the 1990s (Inscker 2012:6-7). Files in the museum's archive evidence substantial research on the collection, both within (largely for exhibition purposes) and without the museum. NCMG produced a publication of the Nemi collection to accompany the 1983 exhibition (NCMG 1983c), and a dual language publication also accompanied a 1997 exhibition in Copenhagen which borrowed extensively from Nottingham (Moltesen 1997). There is little evidence of the classical collections being used for local university teaching and research, until recently (Chapter 7). One exception was a project titled *Archaeology Revealed*, in 2000. Nottingham Trent University Fashion students designed and produced outfits inspired by the museum collection, a use which Inscker related to the original intentions of the museum's founders 'to inspire the local textile industry' (2012:10).

The Burrell Collection classical objects were examined in 1969, by Denys and Sybille Haynes of the BM, as part of an initiative to grade the quality of the whole collection in preparation for its permanent display (Glasgow Museums 1969), again demonstrating the connection between research and public-facing outcomes in the municipal context. Otherwise, the most significant research focused on the Greek vases, which are included in the *Corpus Vasorum Antiquorum* of Glasgow collections, by a Glasgow University academic (Moignard 1997). There have been periodic visits or enquiries by other researchers, and occasional publications of individual items (e.g. Dörig 1975). Overall, though, research use of the collection has been limited. The Senior Curator (Burrell Collection) noted that during his employment, since 1996, the stored classical collections had 'almost never' been consulted by researchers. There has, however, been occasional use of the Burrell Collection by the University of Glasgow for teaching, discussed in Chapter 7.

The major academic output at LLAG has been a series of scholarly catalogues, pertaining to various areas of the collection, with initial volumes commissioned by Lever (Hobson 1928; Macquoid 1928; Tatlock 1928). When the Walker Art Gallery assumed responsibility in 1978, it began publishing further catalogues, 'true to this tradition' (Morris 1992a:172), which 'represented the most sustained programme of research ever devoted over about twenty-five years to any provincial art gallery in Britain' (Morris and Stevens 2013:145). Such resources devoted to publishing LLAG's collections are highly unusual for a then county museum service. There are volumes on the classical sculptures (Waywell 1986) and Greek vases (Robertson 1987). Prior to this, the sculptures and vases were summarised in Vermeule and von Bothmer's (1959:329-348) Michaelis update. The classical collections, now well-published by prominent academics in the field, have become correspondingly well-known among academic communities. Academic interest has also turned to the history of the collection (Morris 1992b; especially Thomas 1992).

4.2.5 Developing role: summary

This exploration of the collections' role, in the years since their foundation, reveals some significant trends, despite the fact that many aspects of the collections' use are specific to their particular contexts. In the municipal museums, I demonstrated the effects of disciplinary focus, with dominant professionals at RAMM and NCMAG initially focusing the organisations on natural history and art collections, respectively. The appointment of archaeology specialists in each organisation seems not, in itself, to have increased use of the classical antiquities: additional motivating factors eventually combined with the availability of archaeological expertise to develop the role of the classical collections, particularly in the areas of exhibition and schools use. In the two art galleries originating in private collections, the initial moment of becoming public was followed by a process of separation from the donor's ongoing control, with absorption into broader museum services. However, in common with trends in art museums more generally, changes in displays and audiences were slower to come about. For the university museums, the status of classical archaeology as a discipline within their wider department was a key factor, closely linked to the crucial role of their respective founders and the changes which followed their departure. Later, increasing professionalization of the museums was accompanied by new conceptions of audience and role, with very different outcomes in the two universities (Chapter 5). Generally, as in the museum sector as a whole, trends towards increasing professionalization affected the ways classical collections were perceived and

used; patterns of shifting disciplinary focus are another recurring theme; the National Curriculum was also a strong factor cutting across the English case studies.

4.3 Summary

In the two university museums, there was clearly a specific reason for acquiring classical antiquities, for the teaching and research of classical archaeology, in both cases driven by particular individuals. Two of the other collections were formed by individuals: Lever and Burrell acquired them as private collectors but for public display, as though classical antiquities were necessary to complete their collections for public consumption. In the two municipal museums, classical material seems to have been automatically assumed as an appropriate collecting area, without this being articulated in a collecting policy. Among their collections, mostly acquired piecemeal in small groups, Nottingham's Nemi collection stands out as a large and coherent body of excavated material; RAMM's Montague collection is another significant group, interesting as an antiquarian's collection.

What of the intended role of the collections? The university collections, unsurprisingly, were focused on teaching and research – with a slant towards the former in Reading, and towards the latter in Newcastle. These are purposes specific to classical archaeology. By contrast, the role of classical antiquities in the other museums forms part of wider conceptions of the role of each museum. The municipal museums demonstrate the mix of educational, social and economic aims which have been widely identified as the driver behind the establishment of late-nineteenth-century public museums (Chapter 2.1): inspiration for lace workers in Nottingham along with influence on the 'tastes and habits of the working classes'; 'improvement' and 'instruction' in Exeter. Lever, too, founded LLAG with a strong social purpose, within a wider paternalistic endeavour. Burrell's motives are not entirely clear, but seem likely to have been, at least in part, grounded in his identity as a committed collector, desiring to find a permanent home for his collection after his death, as well as being concerned with enhancement of his own status and reputation.

This chapter has also traced major turning points in the development of the collections through the years. This discussion contributes to the consideration of my fourth research question, which compares and connects the original role of the case study collections with their role in the present day. Further discussion will therefore be reserved for Chapter 9, as an exploration of the collections' contemporary role is first required. It is to that exploration that the following chapters turn.

5. Contemporary Institutional and Disciplinary Context

My analysis now turns to the present day. Here I focus on the institutional and disciplinary contexts of the case study collections. Section 5.1 compares their organisational frameworks. Section 5.2 draws out key features of each organisation's ethos and priorities. Finally, Section 5.3 focuses on the museum professionals who play a key role in shaping the current role of classical collections. Figure 5.1 represents my conceptualisation of the institutional context, expanding on that element of my theoretical framework, which forms part of the socio-cultural context (Falk and Dierking 2013). Informed by ANT approaches (Latour 2005; Section 2.2.3), this enables me to trace specific links between the wider professional and organisational contexts and the role of collections of classical antiquities in each case study museum. The disciplinary context is considered through staff members' identification with particular academic communities, as well as the disciplinary classification of classical antiquities within each museum's staff structure. For the two university museums, in particular, the organisational context is, in part, itself a disciplinary context. The chapter contributes to my ability to answer my research questions, through better understanding of each case study's individual context. It also identifies key themes of close relevance to the overarching question of the role of classical collections in regional museums.

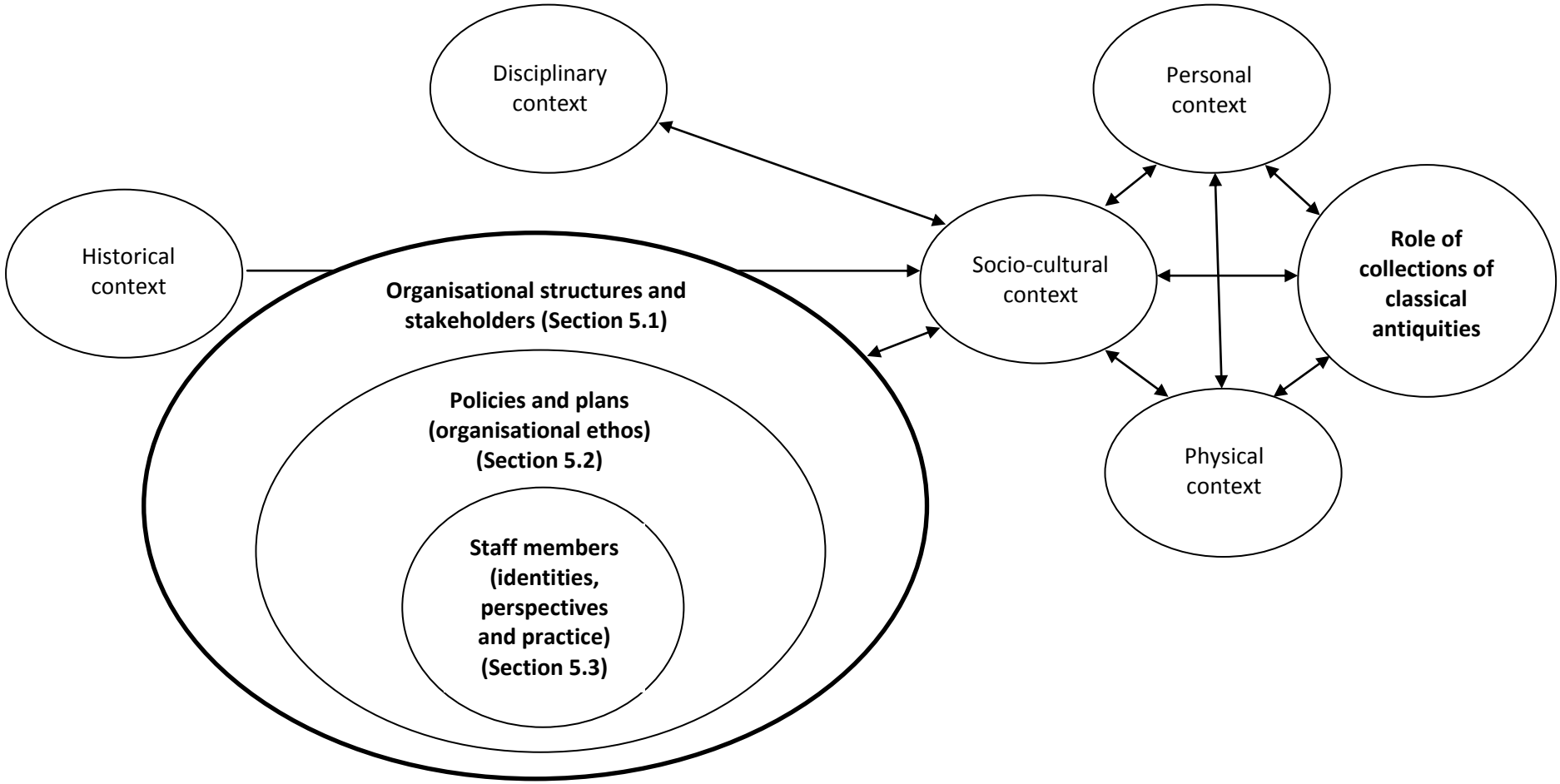
5.1 Organisational structures and stakeholders

This section considers the organisational frameworks which structured day-to-day practice in the case study museums, based on documentary evidence and staff interviews.[61] The three local authority museums – RAMM, NCMAG and the Burrell Collection – were managed by their respective City Councils within differing structures. At the time of my fieldwork, RAMM sat within Exeter City Council's Leisure Department. The Collections and Interpretation Officer described the effect of being grouped with services such as Sport and Play:

> We've always been managed in a way that is about public service, out-facing public outcomes. [...] It's more difficult for us to argue about the behind the scenes things: the archival nature, the research nature, the collections storage nature.

[61] I use the past tense as this discussion relates to the particular time period of my fieldwork. For some case studies, the organisational context described remains current at the time of writing.

Figure 5.1: Institutional context for the role of collections of classical antiquities. This visualisation was in part inspired by the 'conditional/consequential matrix' (Corbin & Strauss 2008:94).



NCMAG was part of Nottingham City Museums and Galleries (NCMG), in turn part of the Community and Culture Department of Nottingham City Council. By 2014 this department had been renamed simply Communities, a marked indication of its priorities, discussed below. The Burrell Collection was part of Glasgow Museums. While Glasgow City Council owned the museum buildings and collections, a Charitable Trust was contracted to run culture and leisure services. This positioned museums alongside libraries, sport and a range of educational and social services. LLAG was also part of a large organisation, NML. This was the only national museum service based entirely outside London, and its national status affected views of the institution's role and remit, seen as local, regional, national and international (NML 2013a:4). Being part of a large organisation inevitably shapes, and sometimes constrains, the operation of the constituent institutions, with organisation-wide balancing of priorities. During my fieldwork, the launch of the new Museum of Liverpool was diverting NML's resources away from its other venues (Head of LLAG). Similarly, in Glasgow, the new Riverside Museum opened during my fieldwork in June 2011; prior to this, Glasgow Museums' focus had been KAGM's refurbishment, which reopened in 2006.

My research took place during a challenging time for the nation's economy, with government spending cuts having a serious impact on museum budgets (Evans 2012; Evans 2013; MA 2014b; Newman and Tourle 2011). NCMG experienced cuts of 40% in its base budget between 2006-7 and 2013-14 (NCMG 2012:1). One staff member noted that museums were 'very far down [the council's] list of priorities'. Disenchantment was evident in discussions with some NCMG staff members during my fieldwork. Issues included a lack of communication channels between collections staff and councillors and an apparent limited interest in aspects of heritage. As in many local authorities (MA 2014b:13), there had been suggestions that parts of the stored collections might be sold. NML was also experiencing dramatically reduced levels of government funding (NML 2013a:3). At LLAG, in 2012, the Education Manager reported a lack of resources such as ink and paper which was impeding delivery of services.

During the first decade of the twenty-first century, both RAMM and NCMG were Hub Museums within *Renaissance in the Regions* (Resource 2001). This government initiative was designed to address a perceived crisis in England's regional museums, caused by long-term underfunding and lack of coherence within the sector. Funding was channelled into nine regional 'hubs', which were to raise standards and disseminate good practice. In Nottingham this funding stream was focused on audience development and

community engagement work, an emphasis clearly linked to the service's positioning within a council department with a broader community-based remit. In Exeter, Renaissance funded numerous staff posts, including posts within the Learning team, which won education awards (RAMM 2010a), and the majority of Curator and Assistant Curator posts. The Renaissance programme was transferred to the administration of ACE in 2011, following MLA's demise, and was substantially revised (ACE 2013b). In Exeter, in December 2010, there was considerable uncertainty about the future (Section 5.3.1). However, the museum later secured funding for three years as a Major Partner Museum in the ACE scheme, as did NCMG.

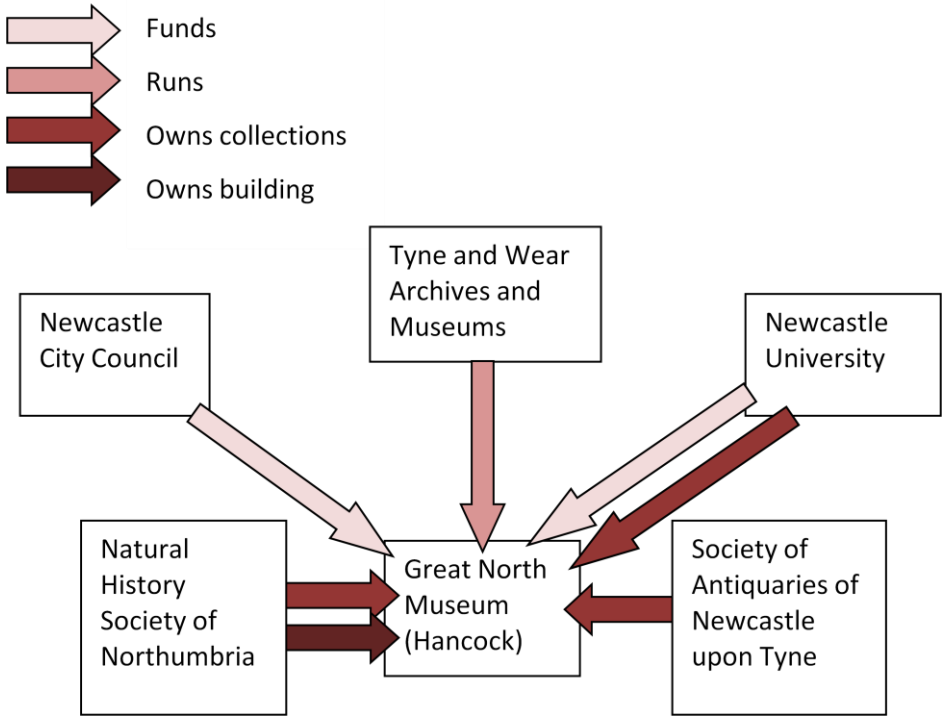
The Shefton collection became part of GNM in 2009. This was a complex partnership project (Figure 5.2). GNM was run, under a service level agreement, by Tyne and Wear Archives and Museums (TWAM).[62] Like RAMM and NCMG, TWAM also previously had Hub Museum status and subsequently became a Major Partner Museum funded by ACE (TWAM 2013a). Newcastle University was also a major stakeholder in GNM, as the provider of the majority of its revenue funding, and the owner of some of the collections, including the classical collections. Two learned societies, Newcastle City Council,[63] and Shefton himself, until his death in 2012, were also important stakeholders. During the planning stage, there was a complex process of negotiation (Senior Manager; Former Project Manager). Regarding Shefton, GNM's Senior Manager commented:

> We had to pay attention to his needs, but we also had to pay attention to the needs of the audiences that we were trying to satisfy. And there were often slight tensions in that, but we negotiated through that, and sometimes you have to make compromises.

Shefton was dissatisfied with the new Shefton Gallery when it first opened (Shefton; Former Project Manager; Keeper of Archaeology; Section 6.2). Overall, though, Shefton approved of the relocation of the collection, feeling it now had a certain security and was safer from any suggestion of disposal by the university, particularly within the context of the financial crisis (Shefton).

[62] TWAM ran nine museums in the area. By 2014, the Keeper of Archaeology described it as 'an organisation in transition', Sunderland's museums having recently withdrawn (pers. comm., 21.10.2014).
[63] The City Council had effectively withdrawn its funding by 2014 (Keeper of Archaeology, pers. comm., 21.10.2014).

Figure 5.2: GNM stakeholders and partners (2011)



The Ure Museum was managed by the University of Reading, within the Classics Department. Section 4.2.4 noted that the museum was undervalued within the department when its present curator was appointed in 2000. Revealingly, the recruitment process for her broader position as Lecturer included no mention of the curatorial role (Curator), implying that the museum was not at that time high on the departmental agenda. In 2011, however, when asked what kind of person the department would hope to recruit if the current curator were to leave, the Head of Department seemed committed to the museum:

> I'd be keen to find a professional in that area. Not because I couldn't use more lecturers here, we can always use more lecturers, but because I think this is something we need to understand, this treasure and substantial asset of this Department.

The department was nevertheless limited in its ability to resource the museum, with low staffing levels (Section 5.3.1). While the Ure Museum's administration and financial control remained the responsibility of the Head of the Classics Department, the museum was also now part of a wider structure within the university: University Museums, Archives and Special Collections Services (UMASCS), a sign of increasing professionalization of the university's management of its museums and collections (Section 4.2.1). The now Head of UMASCS was originally employed in 2000 to work part-time with various small

departmental museums, including the Ure Museum, on collections development. Her role evolved over time to encompass the Directorship of the university's Museum of English Rural Life (MERL). Increasing formalisation within the University's broader structures is likely to have led to greater security for the individual collections, greater awareness of their needs at higher levels of the administration, and better institutional support. Downsides may include greater levels of bureaucracy and a subsuming of individual initiatives to broader policy goals. The Curator noted that the relative dominance of MERL within UMASCS can bring frustrations, but that there were also benefits to working in tandem with the larger organisation, for example the central administration of volunteers.

This section has traced the organisational structures which framed the case study museums' operations, also affected by financial limitations and uncertainties. These different structures had implications for the museum' priorities, which are traced in the following section.

5.2 Policies and priorities

This section draws out some key points about the case studies' ethos and priorities, as revealed in organisational discourse, mainly in the form of policy and strategy documents. Such documents may 'reify' the experience of communities of practice and contribute to participants' negotiation of meaning (Wenger 2000). I also draw on staff interviewees' comments where they specifically related to organisation-wide priorities. There is not space for a full exploration, and I focus on three, often related, themes which I will argue are particularly relevant to the way classical collections are perceived and presented: the balance between local and global heritage; commitment to accessibility for a broad public audience; and the prioritisation of social objectives. I conclude the section by summarising the museums' collecting policies.

5.2.1 Local versus global heritage

The balance between local and global heritage emerged as being particularly relevant in the local authority context. This echoes historical debates over the remit of municipal museums (Section 2.1). The histories of RAMM and NCMAG already showed a tendency to prioritise local archaeology, especially from the 1960s (Sections 4.2.1-3). A local newspaper article hints at some challenges for Exeter's curators of foreign collections, in the attitudes of council managers:

> Council chiefs have been branded "philistines" after demanding the city's main museum become more focused on Exeter. In his report on the future of the RAMM, the city's newly installed head of leisure and museums, Alan Caig, says it must become "more relevant to the people it serves". He believes it should focus more on Exeter's social history in the 20th century and reach out to all classes in the city, especially the young. (Exeter Express and Echo 2000)

RAMM's current Statement of Purpose stresses relevance to the immediate local area, though it also pays attention to the wider geographical context:

> RAMM will acquire collections that document the natural and cultural history of Exeter set within its regional and national context as well as those that represent the City and region's connections across the world. (RAMM 2014a)

The foreign archaeology collections could be seen to demonstrate 'connections across the world' as well as contributing to the 'cultural history of Exeter' via the history of collecting.

A focus on Nottingham is evident in NCMG's key objectives, which include, along with custodial, learning, and access commitments:

> to reflect the dynamic changing story of Nottingham, its growth, its struggles and successes; to use the City's cultural heritage to shape the identity of Nottingham nationally and internationally. (NCMG 2012:2)

Again, this need not preclude a role for foreign collections. However, a Forward Plan carried less promise for foreign antiquities at NCMAG, with a clear focus on Nottingham's own story alongside the fine and decorative art for which the institution is best known:

> To re-orientate the offer at the Castle and ensure it works more clearly as a gateway to the story of Nottingham and the legend of Robin Hood and builds on the exhibition programme for the Castle Galleries and on the Castle's renowned Fine Art and Decorative Art Collection. (NCMG 2012:5)

The need to find local relevance for foreign classical collections in the local authority context is further discussed in Section 5.3.3.

5.2.2 Accessibility for a broad public audience

All the case study organisations evidence a commitment to serving a wide public audience. This is an established part of contemporary professional discourse (Section 2.2),

and is often related to the nature of museums' funding, from the public purse, for example, in the 'public value' approach (Scott 2013b). NML's 'values' – as a national museum – include:

> We are a democratic museum service and we believe in the concept of social justice: we are funded by the whole of the public and in return we strive to provide an excellent service to the whole of the public. (NML 2013b)

The notion of democracy and inclusion is recurrent in the institutional ideology. For example:

> We reject absolutely the notion that museums are restricted and elitist places. We want to reach out and engage with the widest possible audiences. In particular, we want to engage with people who suffer disadvantage or discrimination – whether that is economic, social or personal. (NML 2011)

LLAG's work is framed by this broader organisational ethos, despite the venue's rather traditional art gallery atmosphere, which could be seen to work against it.[64] In 2011, the Education Manager was prioritising work to reach new audiences, especially targeting families (pers. comm., 05.2001). This focus was intended to develop a new generation of visitors, as the gallery's strong 'high end, academic and art lover audience' also tends to be an older audience.

Some of the museums particularly focus on their local communities as a target audience. At RAMM, community participation is encouraged (RAMM 2013a), and staff members spoke of the museum's importance to the local community, before its closure for refurbishment (Curator of Antiquities; Collections and Interpretation Officer). Nottingham's museum service has a strong focus on community engagement (Section 5.1) and has been recognised for its work in this area. The service employs an Audience Engagement Officer, who described her role as follows:

> To ensure that we engage a wide audience so that we represent the diverse communities of Nottingham, as well as engaging with regional, national and international visitors. (pers. comm., 27.10.2014)

[64] In general, art galleries have been shown to have particularly highly-educated and socially-elevated audiences, as compared with other types of museum (Hooper-Greenhill 1999b)

Much of the team's work has been project-based and linked to *Renaissance in the Regions* priorities, targeting hard-to-reach audiences. This is now shifting to a focus on developing long-term volunteering relationships (Audience Engagement Officer). The Burrell Collection has tended to cater for a more elite audience. O'Neill stated that local residents claimed not to visit the Burrell because it was too expensive – when in fact it has always offered free entry – an indication of 'strong psychological and cultural barriers to visiting among people who do not feel included in the museum's identity' (2006a:38). In recent years the gallery has been working to improve its accessibility to a wider, specifically local, audience, via targeted exhibitions, investment and programming, and links with 'people working at a community level' (Museum Manager).

I conclude this subsection by turning to the way the university context shapes conceptions of audiences at the two university museums, in rather different ways. At GNM, Newcastle University remains a major stakeholder. One of the museum's strategic aims is accordingly to 'continue to support teaching at Newcastle University through direct participation or through the provision of information and/or collections' (GNM 2010). Staff interviews emphasised the museum's commitment to this aim (Senior Manager; Keeper of Archaeology), though limitations in practice will be described in Chapter 7. Strongly connected with the relationship with the university is the need to balance academic and wider audiences. The Keeper of Archaeology articulated the shift in balance which has taken place, due to the relocation of the Shefton, and Museum of Antiquities, collections:

> The primary role of the archaeology collections, until very recently, was to support teaching and research within the university, and the idea of making those collections accessible to the public and available to the public was secondary. [...] That's very much changed with the move into the new museum.

He noted that the desire to cater for this wider public audience was a motivation for the relocation, concluding:

> While we still support teaching and research and it's still important for us, and is one of our central roles, we are much better at reaching out to those wider audiences and engaging the public.

GNM's Senior Manager was extremely clear on the priority given to family audiences in the museum's development: the focus in Newcastle's redisplay of its collections, including the

classical collections, was placed on the wider public rather than the academic audience (see also Section 6.2).

The overall ethos projected at the Ure Museum contrasts sharply. The suggestion was raised, soon after the Curator's appointment, that the Ure Museum might relocate to a more public-facing venue, along with MERL and other small departmental collections. The museum's location within the University campus is a limiting factor on its operations (Curator). The museum is not opened at weekends, except for special events, due to problems of staffing and security (Head of Department). Despite this, the Curator's preference was for it to remain in its current location. In explaining her reasons, she revealed strong opinions about the collection's priority audience:

> They're not collected, they're not here for the purposes of public display, they're here for the purposes of education, and if we can educate the public all the better, but we shouldn't deprive the students and the researchers of their departmental collection just because we want to take them down the hill and show them off to the public. (Curator)

The Head of UMASCS expressed a similar opinion, noting that 'I think it will only continue to survive and be vibrant and used, if it is very close to its stakeholders'. This is the opposite strategy from that adopted in Newcastle, where the Shefton Museum has been relocated to form part of the large, public-facing GNM. These contrasting strategies and their implications will be discussed further in the following chapters.

Despite prioritising its core academic audiences, the Ure Museum has nonetheless striven to reach a broader public. Its aims include, along with collections-related functions, research and publication:

> To make the collection accessible to students and staff of the University of Reading and members of the public, for the purposes of teaching, learning, inspiration, and enjoyment. (Ure Museum 2007)

Clearly shaped by the university context, these aims also show the influence of the broader museum profession, with the phrase 'learning, inspiration and enjoyment' directly echoing the MA's (2013b) definition of a museum. The redisplay of the collection in 2005 was a key turning point, which illuminates the museum's broader target audiences (see Section 6.2). The need to balance different users was a strong theme to emerge out of both staff and stakeholder interviews and documentary research. For example:

> A central concern is the successful marriage of the dual aims of meeting the needs of academic teaching and specialist research while simultaneously reaching significant numbers of school and other learners. (Ure Museum 2002)

5.2.3 Social objectives

The focus on local community participation, observed in a number of the case study organisations, also links to social objectives, which have been identified as a recent priority of the museum sector as a whole (e.g. MA 2013a; see also Chapter 1; Section 2.2). At NML, the location of the service's museums and galleries, in Liverpool and its environs (LLAG is located in the Wirral), is a significant factor. Liverpool has been classed as the most deprived city in the UK, and the broader organisation sets objectives to fit this context. For example, 'NML can help mitigate the social consequences of adverse economic conditions' (NML 2013a:4). Social objectives are also prioritised by Glasgow Museums. The Burrell Collection was originally seen as promoting tourism, and thus contributing to economic and cultural goals, created 'explicitly to change [Glasgow's] image from decaying rust belt to cultural tourist destination' (O'Neill 2007:380). More recently, the Museum Manager noted that the Burrell Collection has begun 'to develop the social aspect of what we do'. She expressed this in the context of Glasgow Museums' broader 'philosophical belief in the broad range of benefits that people have from accessing heritage, cultural and leisure opportunities'. She noted that

> Particularly in Glasgow, being a very deprived area with very poor health outcomes for a lot of people, museums are very much seen as part of the package of helping people to engage with their wider community in a way which would be beneficial to them.

This, she said, is 'the direct linkage, between what we as a museum service do, back to the political centre of the city'. This implies that the ability to deliver such benefits is an important means of leveraging support from the city council.

It is clear that GNM's managing organisation, TWAM, has also embraced instrumental arguments for museums' role in contemporary society. TWAM has pioneered techniques of measuring social impact (AEA Consulting 2005), including piloting the GSOs (Burns Owens Partnership 2006), and its former Director has been an outspoken advocate of museums' social role (Coles 2008). This outlook is reflected in GNM's 'vision':

> To play a leading role in the economic, social and cultural development of the North East of England by providing access to museum facilities, exhibitions, research and collections of the highest quality. (GNM 2010)

GNM's Corporate Plan is also clearly shaped by TWAM's wider priorities: each strategic aim is linked back to TWAM's 'priority areas', including 'Economy, Enterprise and Regeneration' and 'Safer, Stronger and Healthier Communities' (GNM 2010); the language of this latter phrase echoes that of the GSOs. TWAM's, and accordingly GNM's, 'mission' is to 'help people determine their place in the world and define their identities, so enhancing their self-respect and their respect for others' (GNM 2009). Thinking about the archaeology collections, it is perhaps easiest to see how the Romano-British collections fit this mission, as Hadrian's Wall is a major regional landmark, contributing to local people's sense of place and identity, given the common association of identity with local heritage (see Section 5.3.3). Newcastle University now also emphasises its own mission to be a 'civic university', 'delivering benefits to individuals, organisations and to society as a whole' (Newcastle University 2015). Together with the wider academic 'impact' agenda (Section 2.3.1), this has affected GNM's role in recent years (Section 7.4).

5.2.4 Collecting policies

This subsection briefly describes the museums' collecting policies. Overall, collecting of classical antiquities in the case study museums has now all but ceased. RAMM's last substantial acquisition of classical antiquities was in 1949; NCMAG's in 1945; Lever's final classical acquisition was in 1923; Burrell's in 1956 (the Trustees made one major purchase in 1977). In the university museums, active collecting continued until more recently. Annie Ure made additions to Reading's collection until her death in 1976. Brian Shefton's collection in Newcastle is extremely unusual in having been entirely built up in the second half of the twentieth century. Shefton himself repeatedly expressed the view that his collection is very probably the last of its kind, as developments in the ethics of collecting mean it is currently impossible for a publicly funded organisation to collect as he did.[65] Even in Newcastle, collecting all but ceased in 1984.

[65] The MA publishes a Code of Ethics, prohibiting the acquisition of any artefact which may have been illicitly traded since the 1970 adoption of the UNESCO convention (MA 2013c). Ethical issues specific to classical collecting have been widely discussed (Chippindale and Gill 2000; Cook 1991; Dyson 2006:225ff.; Gill and Chippindale 1993; Norskov 2002; Rhodes 2007).

LLAG's present policy states that it is 'essentially a closed collection', with exceptions made in rare instances 'when items become available that have a close connection with Lord Leverhulme and the collection' (NML 2007:3). By contrast, the Burrell Collection's overall policy is 'to develop the holdings by acquisition of major objects of outstanding aesthetic quality that are in keeping with the rest of the collection' (Glasgow Museums 2008:11). Classical antiquities are not listed as a priority for acquisition. However, the costliest of the Trustees' acquisitions, in 1977, was a major classical object, the Warwick Vase (Marks and Blench 1979). In the two municipal museums, classical collecting is now seen as likely to be limited, reactive and only to be undertaken within particular boundaries, linked to the major donors, at RAMM (Exeter City Museums & Art Gallery 2005; RAMM 2014b) and strengths of the existing collections, at NCMAG (NCMG 2005:22; NCMG 2013:37). At the Ure Museum, 'regular and substantial addition to the collection is not anticipated, for reasons both of financial constraints and of limitations of space' (Ure Museum 2008). GNM's policy is that foreign classical material 'will be accepted but not actively sought' (GNM 2009).

Overall it is clear that very little collecting is anticipated to take place in the foreseeable future. There seem to be two factors in play here: firstly, the restrictions imposed on collecting by factors such as cost, ethics, and space; secondly, self-imposed restrictions relating to the organisation's self-definition: at RAMM and NCMAG, this is linked to the focus on local over global archaeology (Section 5.2.1).

5.2.5 Summary

In this section, I have identified three themes, which I will return to as significant factors throughout this thesis: museums' commitment to accessibility for broad public audiences; their focus on social objectives; and signs of tension between local and global heritage, particularly in some local authority museums. Discussion of collecting policies has also demonstrated that classical antiquities are not an area of active collections development, in any of the case study museums.

5.3 Staff members

The individuals who work with the classical collections in the case study museums are the focus of this section. In Chapter 4, I suggested that the museums in my study have developed into 'role cultures' (Handy 1999:185-187), which can be diagrammatically represented as a Greek temple, which 'rests its strength in its pillars, its functions or

specialities' (185). Although, within a role culture, 'the role, or job description, is often more important than the individual who fills it', my analysis has suggested that individuals are nonetheless extremely significant, able to prioritise specific aspects of their overall job description. This can lead to very different uses and perceptions of classical antiquities, including their emphasis or neglect within a larger collection. I outline the museums' staff structures, and then consider staff members' professional identities, their communities of practice (Wenger 2000), and their perspectives on the role of museums.

5.3.1 Structures

This section describes how responsibility for classical collections was situated within the case study museums' organisational structures, showing levels of staffing and revealing how classical antiquities were classified. At RAMM (Figure 5.3), when I conducted staff interviews in late 2010, the Curator of Antiquities was responsible for local archaeology, numismatics, architectural fragments, technology, social and industrial history collections, Egyptology and Mesopotamian archaeology, as well as the classical collections. There was also an Assistant Curator of Antiquities, whose remit also included the full range of Antiquities collections. However, restructuring was in progress and a considerable number of redundancies were expected in the near future. It was not then known whether any archaeology curators would remain in post (Assistant Curator of Antiquities). When I returned to conduct visitor interviews in April 2012, the curators had been retained and the museum had secured ACE funding for the next three years (Section 5.1). However, the roles of the Assistant Curators of both Antiquities and Costume officially lost their designated specialist areas, becoming assistants supporting all subject areas.[66] During 2012, the Schools and Documentation teams were extensively cut (Assistant Curator of Antiquities, pers. comm., 03.04.2012).

Restructuring had recently been implemented at NCMG at the time of my fieldwork in May 2012. The organisation's focus on audience development and community engagement (Section 5.2) had informed decisions about the new structure (Figure 5.4):

> Nottingham Museums have been recognised regionally and nationally for excellent community engagement and therefore, as part of the Strategic Choices review for 2011/12, the previously separate Collections team has been fully integrated within

[66] The Assistant Curator of Antiquities reported that in practice they have remained responsible for their original subject areas (pers. comm. 20.10.2014).

Figure 5.3: RAMM summary staff structure (December 2010). Staff members interviewed are shaded.

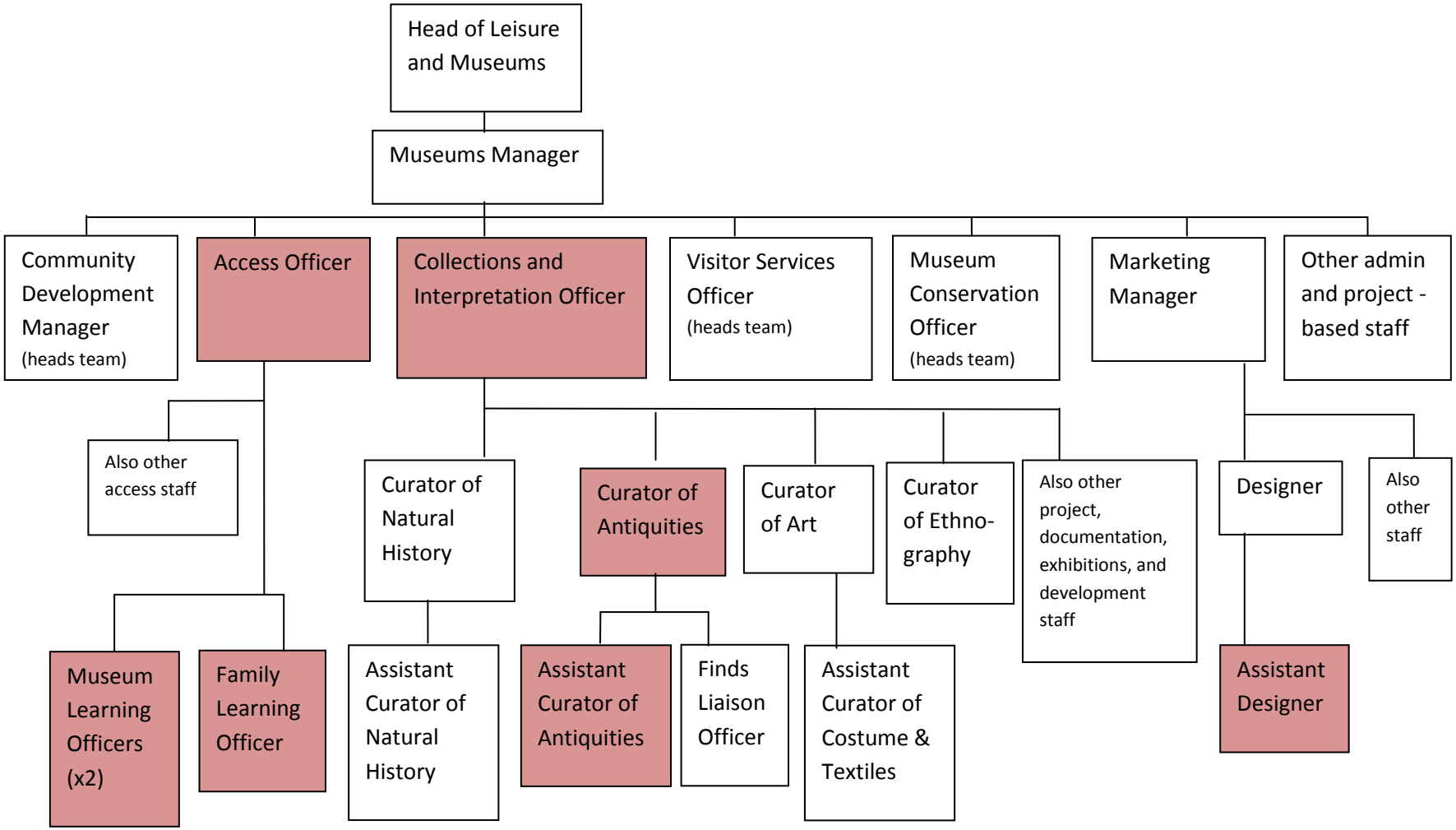
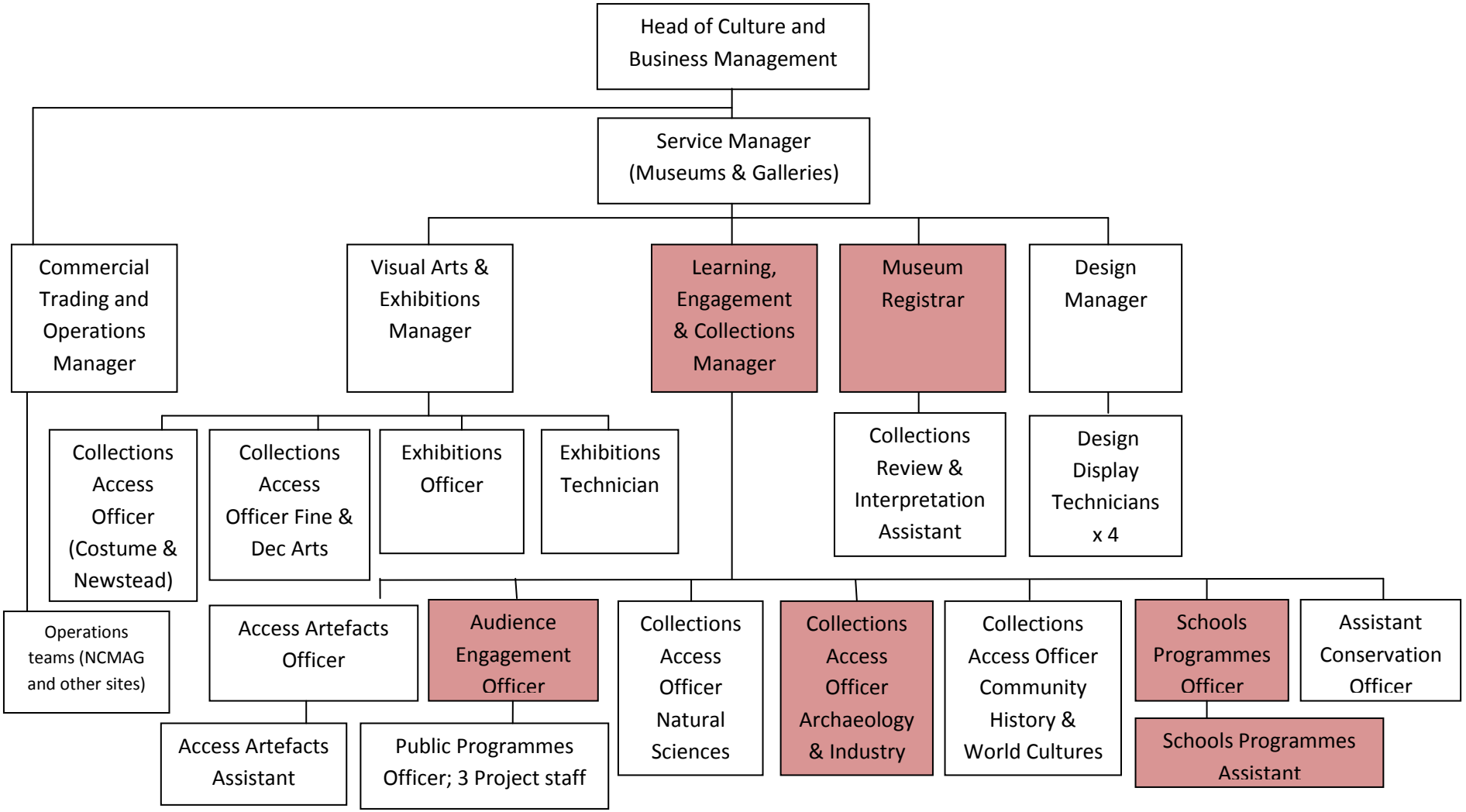


Figure 5.4: NCMG summary staff structure (May 2012). Staff members interviewed are shaded.



> a new Learning Engagement and Collections Team to maximise the opportunities for active engagement. (NCMG 2012:2-3)

Within the new structure, curatorial work was increasingly aligned with outward facing, community work rather than behind-the-scenes functions such as documentation, collections management and care: curators were retitled 'Collections Access Officers'. There were hints of tensions within this recently created structure.[67] My impression was that the Collections Access Officer responsible for the classical collections, within the broader remit 'Archaeology & Industry', remained more closely allied in a community of practice with the documentation and other collections-based staff, who were based in the same courtyard of offices. There was also a striking separation between this team and the curators of the art collections, managed together with the temporary exhibitions staff. Overall, curatorial staffing had been reduced, with losses since 2004 amounting to five full-time equivalent posts (Registrar, pers. comm., 29.10.2014).

LLAG's staff structure, in May 2011, is represented in Figure 5.5. The Head of LLAG's role included 'day to day operations plus responsibility for the collections on site'. The classical collections were part of that 'overall responsibility [...] but probably working with colleagues from across National Museums Liverpool'. NML's Curator of Classical Antiquities, based at World Museum, described herself as 'expert advisor'. In a sense, then, LLAG's classical collection was classified within NML's classical antiquities, with a specialist curator. However, she noted 'I am not here as often as I would like, simply because of the demands of World Museum'. During the period of my fieldwork, the Head of LLAG had been seconded as Deputy Director of Art Galleries, and her post temporarily backfilled. By July 2012, she had been appointed Director of Art Galleries, and had not been replaced by the time of writing, leaving no senior curatorial member of staff on site at LLAG. Curators from World Museum and other NML venues were providing subject specialist expertise (Education Manager), and the Admin Assistant was re-titled Collections Assistant, providing a link to the wider Art Galleries team (pers. comm., 15.01.2015). By 2014 the Education Manager had retired and this role was being covered by members of staff with responsibilities across other NML venues. These reductions in dedicated staffing for LLAG relate to the cost-cutting context noted in Section 5.1.

[67] In general, NCMAG showed some of the symptoms of 'organisational conflict' as defined by Handy: especially 'poor communication laterally and vertically' and 'inter-personal friction' (Handy 1999:299). Following a restructuring, some 'trauma' (Gurian 1995) is common.

Figure 5.5: LLAG summary staff structure (May 2011). Staff members interviewed are shaded.

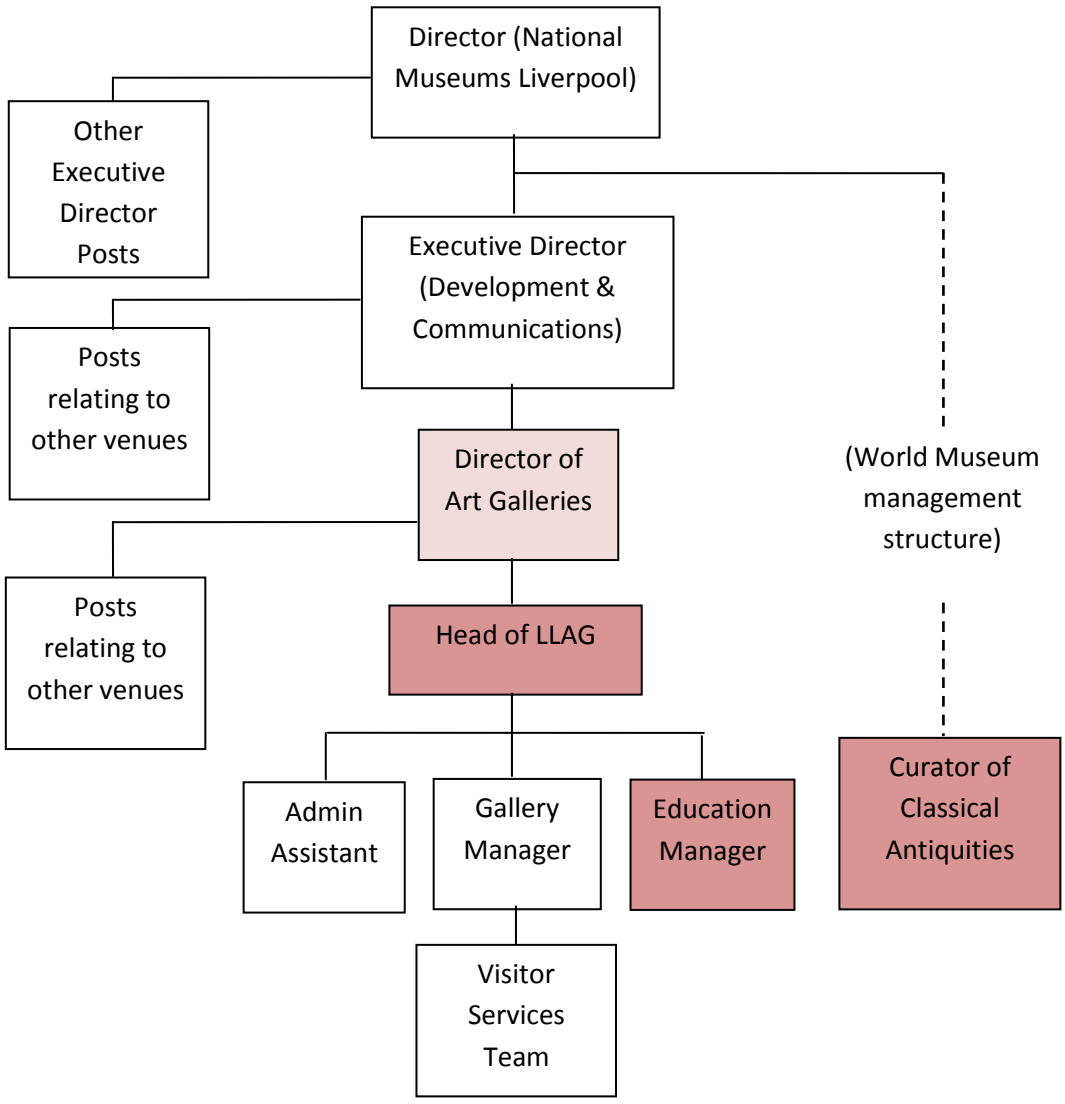


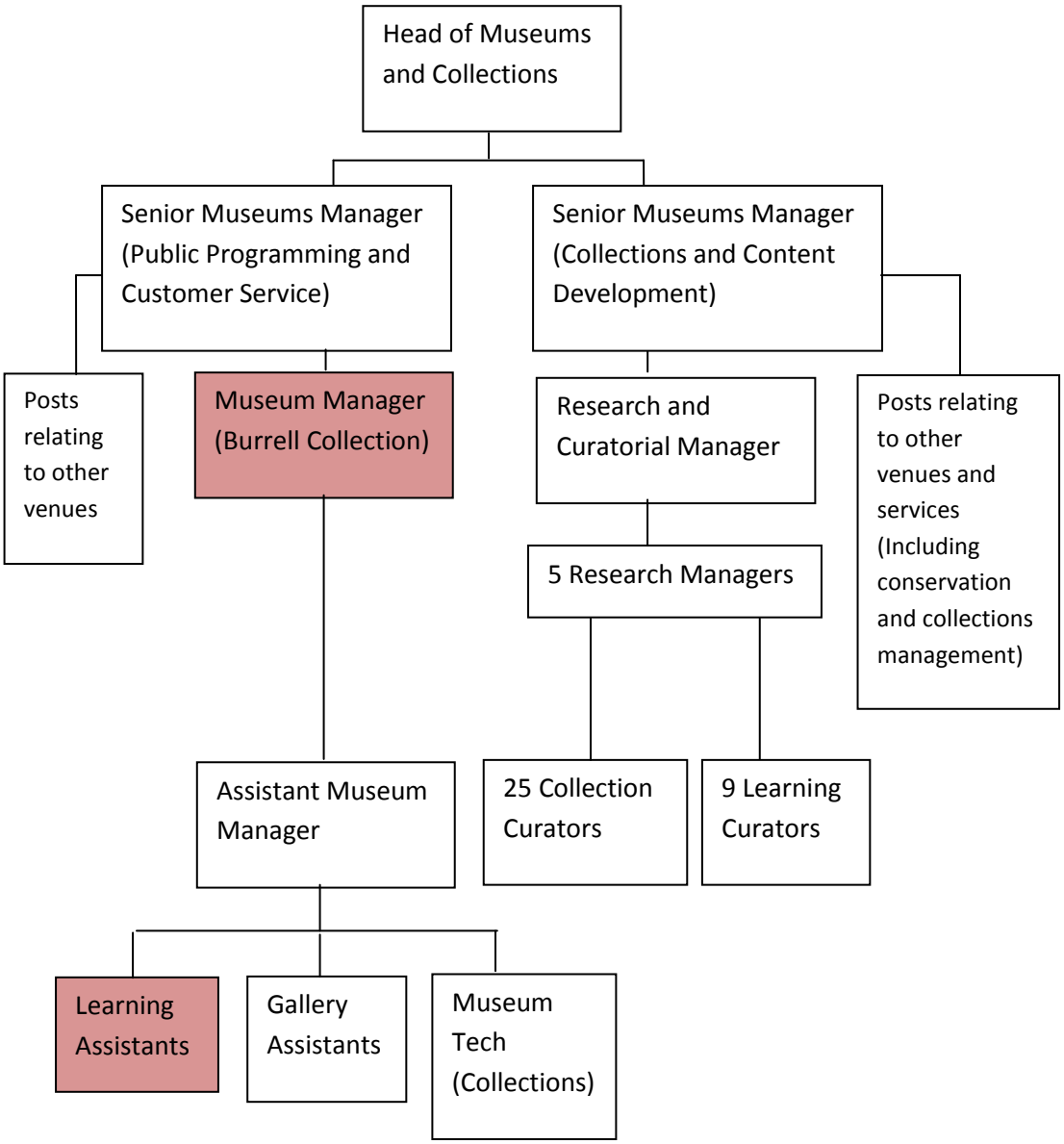
Figure 5.6 summarises the new structure introduced at the Burrell Collection in 2011, shortly following the period of my fieldwork. The Senior Curator (Burrell Collection) had previously been responsible for the ancient civilisations collections, across Glasgow Museums, including the Burrell's classical collections. Following his retirement in 2010 the post had been frozen: the ancient civilisations collections still lacked curatorial cover at the time of writing. The Senior Curator never prioritised the classical material:

> As an Egyptologist, my main interest is in looking after the Egyptology collection which forms the vast majority of what we have [at Glasgow Museums]. I have an interest in the other parts of the collection, but was never given projects that enabled me to work with them. (Senior Curator)

While the refurbishment of KAGM gave him an opportunity to work with Glasgow Museums' wider classical collections, only one of his display proposals for classical material was taken forward. Overall, he described this project as 'demoralising', leaving him with a sense of decision-makers' relative lack of interest in the classical collections. The lack of specialist curation for the Burrell's classical antiquities was mitigated by the Museum Manager's own interest in the collection. While she did not have a 'specific curatorial role', being 'responsible for the overall delivery of the museum and the programme', her degree was in ancient history and classical archaeology. She was the main liaison for the BM touring exhibition on the Ancient Greeks and has lectured on classical topics (Chapter 7).

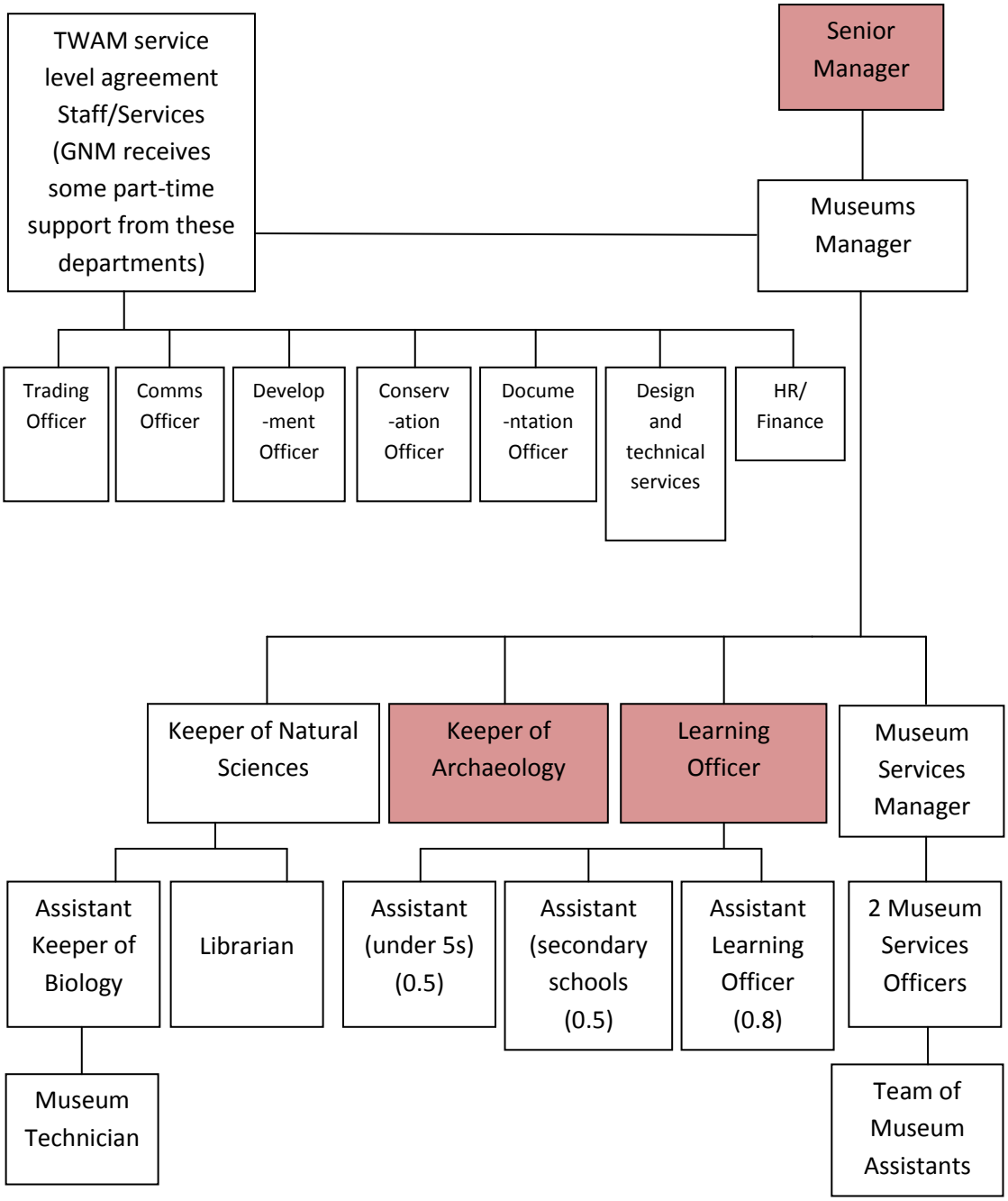
At GNM (Figure 5.7), the classical collections were the responsibility of the Keeper of Archaeology, whose overall remit covers GNM's archaeology and world cultures collections. With the move to GNM, his role shifted from being curatorially focused upon the Shefton Museum of Greek Archaeology (alongside a wider education role) to curating a much larger range of collections, effectively diluting the Shefton collection's curatorial cover. He reported, in 2011, that the financial situation had already meant the loss of one member of staff 'so for the size of the collections the curatorial team is very, very small'. At that time, there was a recruitment freeze. He also noted that, because he had existing specialist knowledge of the Greeks, much of his time was devoted to the Egyptology and World Cultures collections: 'the Greeks, to be honest, is probably a little neglected because of that'. By contrast with other posts at the same level, the Keeper of Archaeology had no Assistant, and it was evident from observation during my fieldwork that he was, as Shefton put it, 'overworked'. By the time of writing he was much better supported: two additional

Figure 5.6: Burrell Collection summary staff structure (2011). Staff members interviewed are shaded.[68]



[68] The Senior Curator (Burrell Collection) retired prior to the implementation of this new structure. As he was not replaced, there is presently no equivalent post.

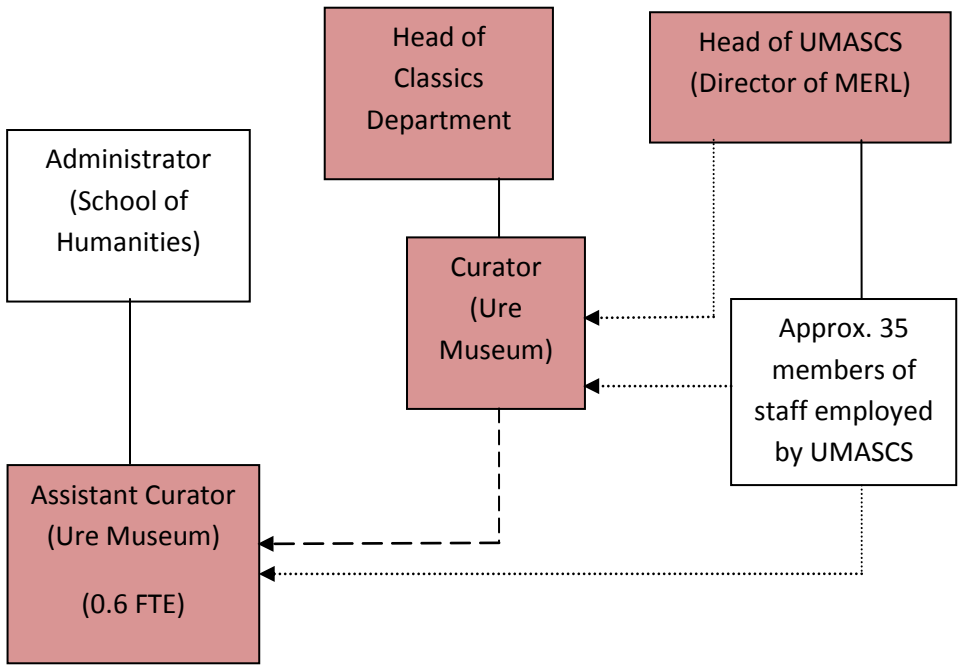
Figure 5.7: GNM summary staff structure (early 2011). Staff members interviewed are shaded.



members of staff were appointed in 2014, an Assistant Keeper and a Curatorial Assistant, on fixed-term contracts with a possibility of extension. He attributed this change to increasing recognition of the museum's role in supporting Newcastle University, discussed in Section 7.4.

The Ure Museum's structure (Figure 5.8) shows that this is a much smaller organisation than the others, though with links to a larger museum service, which acts in an advisory and support role (Section 5.1). At the time of my fieldwork, the Ure Museum only had two staff members, neither of whom was dedicated full-time to the museum: the Curator combined her museum duties with those of a full-time lecturer (now professor) in a busy academic department; the Assistant Curator was only devoted to the museum three days per week. In 2013 that role was increased to four days a week and, in 2014, the role was split to create separate Assistant Curator and Education Officer posts, both two days per week (Curator, pers. comm., 11.12.2014).

Figure 5.8: Ure Museum summary staff structure (2011). Dotted arrows represent the availability of support from staff of UMASCS. The Museum's Assistant Curator was line managed by the Administrator of the School of Humanities, but her work in the museum was directed by the Curator, as represented by the dashed arrow. Staff members interviewed are shaded.



In all the museums, the classical antiquities were classified, in terms of their curatorial cover, as part of 'antiquities' or 'archaeology' collections, even where the museum in question's overall remit is focused on art (Burrell Collection and LLAG). This reflects the way disciplines are organised in British universities, with the 'history of art' beginning in the Renaissance.[69] Only in LLAG's wider organisation, NML, was there a curator dedicated specifically to classical antiquities. In many regional museums a small staff manages and curates a wide variety of collections. It is therefore inevitable that some collection areas will not have dedicated curators. At the time of my fieldwork, half of the case study classical collections had experienced an effective reduction in curatorial coverage over recent years: GNM, LLAG and the Burrell Collection. The situation at GNM has since improved; the Ure Museum has also slightly increased its curatorial cover. Restructuring was rife during the period of my research, linked to the economic climate and reductions in funding (Section 5.1).

I end this section by describing the teams responsible for the two major refurbishment projects considered in this research.[70] At RAMM, the entire museum was redeveloped, in a £24-million-pound project part-funded by the HLF, in progress at the time of my fieldwork. The Collections and Interpretation Officer oversaw interpretation for the redevelopment as a whole. *Ancient Worlds* was withdrawn from the main project, together with the World Cultures gallery, and completed by an internal team with comparatively limited budgets.[71] The Curator of Antiquities was the project leader, the Assistant Curator of Antiquities contributed extensively, and RAMM's Assistant Designer clearly focused considerable efforts upon it. One of the Museum Learning Officers and the Family Learning Officer were also involved in the planning. Both spoke positively about their involvement, giving a sense that the role of the gallery for a family and younger audience was genuinely embedded in the planning process. A scriptwriter was employed to create a 'consistent voice' across the museum interpretation (Collections and Interpretation Officer), and wrote the text panels for *Ancient Worlds*, based on information supplied by the curators. Labels were written by the Assistant Curator of Antiquities. In general, based on observation during my fieldwork, staff across a range of fields – curatorial, education, design, conservation – appeared to work together in a way exhibiting all the characteristics of a

[69] This process of classification was played out in nineteenth-century museums (Whitehead 2009).
[70] Both refurbishment projects have also been considered by Paddon (2014), together with that of KAGM, with a focus on natural history galleries.
[71] These two galleries had benefited from the previous HLF-funded display project in the late 1990s (Section 4.2.2) and were always intended to receive a more limited refurbishment, later further scaled back for cost reasons (Collections and Interpretation Officer).

community of practice: 'mutual engagement'; 'a joint enterprise'; and a 'shared repertoire' (Wenger 2000:72-3). This harmonious and well-integrated way of working seems to have carried through to the redevelopment of *Ancient Worlds*.

The GNM project team included curators, architects, external designers, a Project Manager[72] and an Interpretation Coordinator, employed to ensure consistency across the museum. Complex relationships between professionals from different disciplines commonly affect museum interpretation in practice (Fritsch 2011a:2). Of the planning for the Shefton Gallery, on which he led, the Keeper of Archaeology said 'it was very much a dialogue with the designers, but also with other museum staff'. He spoke of being 'overruled' on certain aspects, for example his desire to incorporate an interactive with Shefton's own voice, but stressed his understanding that 'there are other constituencies, and the curatorial voice doesn't necessarily always take priority'. As the Former Project Manager described it, she and the broader team were balancing the needs of collections against other factors such as income generation and audience research, whereas 'the curators were all sort of fighting their corner'. Compared with the harmonious atmosphere noted at RAMM, the impression from interviews at GNM was of a more contested process. RAMM was a refurbishment of the existing site: although it required museum staff to relocate their office spaces to a nearby building, it did not involve a major restructuring or substantial changes to working relationships. By contrast, GNM brought together a number of different stakeholders into a new organisation, and involved complete relocation and changes in working practices for the staff of the University Archaeological Museums, in particular, while balancing the needs of public and academic audiences. It is therefore unsurprising that a greater degree of tension and 'trauma' (Gurian 1995) were detectable.

5.3.2 Disciplinary and professional identities

In this section, I focus on the members of staff working directly with the classical collections in the case study museums (omitting the external stakeholders). The ways museum professionals perceive and make meaning from the collections they work with are seen to be shaped by their own disciplinary and professional identities, formed by their training, professional backgrounds and participation in different communities of practice (Wenger 2000), both within and beyond the organisation in which they work. As explained in Section 3.3.2.1.1.1, my analysis of the personal and socio-cultural contexts (Falk and

[72] When the main Project Manager went on maternity leave, the role was taken over by the individual I interviewed as Senior Manager.

Dierking 2013) framing staff members' perceptions of classical antiquities thus focused on professional identity rather than on personal background factors.

The data, drawn from staff interviews, are presented in full in Appendix 21. Five main categories of professional and disciplinary identity were identified (omitting categories to which fewer than three interviewees belonged). These are quantified and broken down by job type in Table 5.1. Individuals often participated in more than one community and had multiple identities. The main categories were:

- Museum professionals: situated themselves in relation to the museum profession as a whole, rather than a specific strand of this multi-disciplinary field. For example, Museum Studies graduates, members of the Museums Association, or of regional museum organisations.
- Archaeologists (general/British): had studied Archaeology, or were involved in archaeological societies. Classical archaeologists were separately categorised, due to the focus of this research.
- Education professionals: were trained teachers and/or members of education-focused organisations such as Group for Education in Museums.
- Art/ Performing Arts/ Craft and Design specialists: a more diverse group, in almost all cases based on educational or professional background, in art, art history, performing arts or craft and design.
- Classicists or classical archaeologists: had studied classical archaeology and/or were members of societies such as the Hellenic Society.

Table 5.1: Categories of professional and academic identity for museum staff interviewees

	Curatorial staff	Managers	Learning staff	Other staff	*Total*
Museum professionals	6	4	2	4	*16*
Archaeologists (general/British)	6	2	1	1	*10*
Education professionals	1	1	6	1	*9*
Art/Performing Art/Craft and Design specialists	1	2	1	2	*6*
Classicists or classical archaeologists	3	2	0	1	*6*
Total no. of individuals	*8*	*6*	*9*	*4*	*27*

It is important to note that the seven interviews with missing data, five of which were with members of learning staff, mean these figures can only be seen as a rough indication. They show an unsurprising concentration of archaeologists in curatorial roles – given that classical collections are curated together with broader archaeology collections in half of the museums – and of education professionals in learning roles. Managers and curators both commonly situated themselves as museum professionals, as did other members of staff. There were six classicists or classical archaeologists among these 27 individuals working with classical collections. Three were in specifically curatorial roles (at the Ure Museum, GNM and LLAG); two were managers (at the Burrell Collection and Ure Museum); one was Registrar at NCMAG. Of these, the Head of the University of Reading's Classics Department was not involved in the museum's day-to-day operations. NML's Curator of Classical Antiquities was not based at LLAG and had limited involvement with its classical collection. Some of the non-classicists responsible for classical collections spoke of drawing on a network of contacts for advice: they thus participated peripherally in expert communities to assist them in their role (Wenger *et al.* 2002:56). For example, RAMM's Curator of Antiquities talked about drawing on a network of contacts from the University, BM and other museums for advice in the early planning of the *Ancient Worlds* gallery.

5.3.3 Perspectives on the role of museums

Members of staff were asked their opinions on the role of museums, in general, as this would affect their perceptions of the benefits and meaning of the classical collection (Research Question 3; Chapters 7 and 8). This section summarises the key themes to emerge from their responses. Strong parallels can be seen with the themes discussed in Section 5.2: it is clear that museum professionals' understandings and practice both influence and are influenced by the policies and priorities of the institutions where they work. Their varied communities of practice (Section 5.3.2) also seemed to influence their viewpoints. Responses commonly referenced a twin role combining public-facing and collections-focused activity. For example:

> Giving people the chance to connect with things on many different levels, and looking after them, so that they're here for generations to come (Head of LLAG).

This kind of response, balancing preservation and accessibility, echoes professional discourse, for example the MA's official definition of a museum, which includes, 'they are

institutions that *collect, safeguard and make accessible* artefacts and specimens, which they hold in trust for society (MA 2013b, my emphasis).

Whether particular individuals emphasised collections or public access seemed to be influenced by their particular job, as well as their wider communities of practice. The example of NCMAG demonstrated this particularly clearly. The curatorial member of staff initially responded in terms of the functions the museum performs – for example, interpreting, researching, caring for, cataloguing and developing collections – but concluded with an emphasis on the public, tied to the museum's public funding. The Audience Engagement Officer also started with a collections-focused account and then shifted to focus on users. She concluded, 'we need to go out there and make people aware, raise awareness of the service that we have'. This clearly relates to her particular job priorities, and the general institutional focus on audience development and community engagement (Section 5.2). The Learning, Engagement and Collections Manager also responded in terms of the priorities of the department she manages, whilst ending with a reference to the importance of the collections. Meanwhile, the Registrar – whose own job and professional community is very collections-focused – seemed to be reacting against NCMG's overall prioritisation of community-based activities, instead wanting to focus much more closely on collections:

> I'm very sceptical of all the peripheral functions that museums seem to have acquired. I would like Education to be collections-focused and grow out of collections, rather than [...] museums are just used as a venue for education sessions, rather than being about what we have or what we do.

He saw this as not only an institutional, but also a wider professional concern.

Related to the idea of focusing on collections were responses highlighting the inherent merit of maintaining specialist knowledge about the past. These comments tended to be made by curatorial staff members, and most often (though not exclusively) by those with links to academic communities. For example, RAMM's Assistant Curator of Antiquities, while stressing that 'museums are here for visitors, for researchers, for the public, for specialists – it's very much about an outward-looking approach,' also referred to the importance of museums maintaining 'specialist knowledge' of their collections. The Senior Curator (Burrell Collection) said:

> It is vital not to lose sight of our need to continue to research the collection and to have that detailed specialist, rather academic understanding of the collection that the general public probably might not understand or be that interested in.

He spoke of this as an 'old school' point of view, having fallen out of favour in museums, due to the prioritisation of school-level education and of visitor figures. He still emphasised the importance of 'communication of that knowledge and enthusiasm to people who are interested' but, for him, this seems to be less about its benefits for individuals, than about its importance, for society: 'so that society at large continues to have an interest in our past and our heritage'. Such ideas will be further discussed in Chapter 8.

A few comments specifically referenced local heritage. RAMM's Curator of Antiquities spoke of museums as 'key parts of a community':

> It is a collective memory, it's a way of collecting together, interpreting the past, the locality, it gives people an idea of a sense of place, a pride in place.

RAMM's Access Officer also spoke of a 'sense of belonging', or 'starting to feel part of a place, part of its history, understanding its history, knowing where it's been and where you are in it'. The heritage sector has frequently tied the notion of the value of heritage to the concept of identity (e.g. McLean 2006). This tends to be tied closely to the immediate locality, and recalls the discussion in Section 5.2: it is less obvious how non-local collections such as classical antiquities can contribute, as is further discussed in the next subsection.

Section 5.2 also highlighted the theme of social outcomes, in the museums' policies and priorities. As discussed in Chapter 2, this is a preoccupation of the museum sector as a whole, as evidenced in the recent *Museums Change Lives* initiative (MA 2013a). This carried through to the opinions of members of staff. At RAMM, two members of staff made comments which would seem to fit within the concept of wellbeing (Ander *et al.* 2011, 26:237-259). The Access Officer specifically referenced the concept: 'it's a trendy word is wellbeing, right now, but actually I think that's absolutely what it's about'. The Collections and Interpretation Officer spoke of the role of the museum in terms of making people 'feel better about themselves'. Some of the examples he gave related to wellbeing and the 'restorative' (Packer 2008) nature of the museum visit: 'going to see a particular show and it helps lift them'; 'five minutes peace and quiet in the gallery'. He concluded: 'Some way, after they've been to the museum, they feel like they've gained something from it'.

Here he was clearly also engaging with the idea of the benefits of museum visits, more generally, and elsewhere mentioned 'impact' and the GLOs. Only he and the Burrell Collection's Museum Manager referenced 'outcomes' and 'impacts' without being prompted, despite the prominence of this discourse in the literature (Chapter 2). The latter said, 'increasingly there's the understanding that these impacts are very long term, that if over a lifetime people engage in these opportunities, then over their lifetime they might have better health, education, social benefits'. Her comments about the role of the museum seemed to be influenced by Glasgow Museums' audience development and social objectives (Section 5.2), with a particular focus on local communities.

Education was also commonly referenced as a role of museums. For example, learning staff at NCMAG spoke of 'education and inspiration'; the Education Manager at LLAG similarly spoke of the collections' role as being 'to educate and inspire'. The shift in museums from ideas of education as the transmission of knowledge to learning as active meaning-making by visitors (Section 2.2.1) could be traced in a few responses. GNM's Learning Officer referenced the notion of 'scaffolding' in education and the idea that 'you can create your own meaning'. He spoke of museums as a 'stimulus [...] acting as that spark that will get people interested in a collection or whatever, and then they can go away and become an interested person and do their own research, and go to other museums'. There was also reference to the idea that learning in museums should be 'fun' (cf. Packer 2006). A few comments referred to museums' role as places of enjoyment, more generally.

To sum up, the three themes already identified in Section 5.2 – accessibility for wide public audiences, social outcomes and local heritage – can all be traced in staff interviewees' perceptions of the role of museums. Additional strong themes to emerge were education, the idea of a dual role balancing collections and users, and the idea of the intrinsic importance of studying and preserving the past. To some extent, these opinions of the role of museums, in general, carry through to staff perceptions of the role of classical collections, in particular. This is further explored in later chapters. In the next subsection, I consider some specific ways museum staff suggested classical collections are limited in their ability to address some of these themes.

5.3.4 Limitations to the role of classical collections

Staff and stakeholder interviews revealed some perceived limitations to the role of classical antiquities within the regional museum context. Returning to the theme of local

versus global heritage (Sections 5.2 and 5.3.3), RAMM's Collections and Interpretation Officer spoke specifically of the contrast between foreign antiquities and local archaeological material:

> It's always been a difficult sell, wherever I've worked. [...] Local archaeology plays on local history, local nostalgia, and this sense that people are interested in what was on their land, 500 years ago or 1000 years ago. The difficulty, with classical collections, is that you've not only got that chronological separation, they're remote in time, they're also very remote [...] geographically as well.

He drew a specific contrast between public responses to classical collections and to Egyptian collections, perceived as 'grab[bing] people's attention, in a way I haven't found with Greek collections' (RAMM Collections and Interpretation Officer).

Given the even more remote nature of Egyptian collections, this demands further consideration. The Burrell Collection's Senior Curator, himself an Egyptologist, said:

> I think people engage emotionally much more easily with the Egyptian collections. And it's always a mystery why that is. Since it's a much more inaccessible and much remoter civilisation, not really connected with ours, but at the same time, there's something in its art which is very appealing, and there's a sense of magic and mystery with ancient Egypt which doesn't really exist for the classical world. (Senior Curator (The Burrell Collection) Ancient Civilisations)

He suggested, 'Perhaps the classical world feels a bit too familiar? Like we don't really see it, because we see it all the time [...] because we've inherited so much from it'. Other interviewees also referred to this idea that classical material's very familiarity makes it almost invisible, or like 'wallpaper' (RAMM Curator of Antiquities). Newcastle University's Former Director of Archaeological Museums referred to the ubiquity of naked statuary, which makes it seem 'tedious'. The Burrell Collection's Learning Assistant said:

> I think it's one of those areas, where if you're interested in it, you're interested in it, and if you're not, you do just tend to brush it off as old pots and statues that you feel like you've seen before. (Learning Assistant, Burrell Collection)

This directly connects with the history of classical archaeology, and classics more generally, discussed in Chapter 2.1, and will be further considered in Chapters 8 and 9.

Some staff interviewees spoke of classical collections as being particularly unapproachable for many visitors. They gave a range of different, but related, reasons. Some linked it to a need for previous knowledge:

> I think it's the kind of collection where you need to know a bit, before it comes to life. I think if you haven't got that initial interest and background, then it's probably quite hard to get into it. (GNM Keeper of Archaeology)

NCMAG's Learning, Engagement and Collections Manager contrasted ancient history with modern social history collections, where 'you've got things within living memory, if not your living memory, your mother's or parent's or grandparent's living memory, or you've got things you might have seen in other places'. She also associated classics and classical collections with opera or ballet, as being

> Quite an elitist thing, you know, the classics, and the classical [...] collections. If you haven't done that history, if you don't know about those periods [...] If you can't connect, oh yes that was the 'whatever' period, I think it's quite difficult to engage with things.

The Learning Assistant at the Burrell Collection described the classical displays there as 'very, what you might call museum-y', with little interpretation and, unlike at KAGM, no interactive elements, concluding that 'people see it as quite intimidating'. Some staff interviewees, then, saw classical collections as being 'hard to get into', 'specialised' (Senior Manager, GNM), 'elitist' or 'intimidating', sometimes relating this to a lack of previous knowledge. It is, however, important to note that, by contrast with this perception of elitism or inaccessibility, a few interviewees commented on the extent to which visitors do display related previous knowledge, especially relating to myths (see also Section 8.7). The inclusion of ancient Greeks in the National Curriculum is also significant: the extent and basis of visitors' previous knowledge will be explored in Chapter 6.

Finally, one university-based interviewee commented:

> I think classical collections tend not to be used as widely as say social history collections or other sorts of archaeological collections, because I think they do carry the stigma of art history. (Former Director of Archaeological Museums, Newcastle University)

I interpret this as meaning that the study of objects through art historical perspectives, in the way Greek vases, in particular, have historically tended to be studied – for example the identification of individual vase-painters through Morellian analysis – has now fallen out of fashion (Section 2.3.1). This means they are undervalued within academic contexts. Related to this is her observation that:

> What I find a little bit frustrating about classical collections is the lack of provenance. Because you can say so much about something from its provenance, and almost everything that Brian [Shefton] got had no provenance at all, by the time it got to the salerooms it had lost any provenance it possibly may have had.

For a scholar like Shefton, who was primarily interested in the collections from an art historical perspective, the lack of provenance was not too limiting, but for someone taking an archaeological approach it is a major limitation. This issue was also raised by staff at the Burrell Collection, where the collection was similarly acquired (see Section 8.5).

This discussion of limitations to the role of classical collections returned to two of the three themes which were identified as significant in Sections 5.2 and 5.3.3: local versus global heritage; and accessibility for broad public audiences. Regarding the latter, some staff members suggested that classical collections may be unapproachable or intimidating for some sections of society, carrying a stigma of elitism. I will argue in Chapter 7 that classical collections may sometimes be sidelined as museums seek to contribute to social agendas and engage hard-to-reach audiences, due to the perception that other collections are more accessible (Chapter 7). Another interesting suggestion made by some museum staff was that classical art's familiarity in British culture, due to pervasive classical imagery in architecture and public spaces, makes it easy to ignore.

5.4 Summary

This chapter analysed the institutional and disciplinary context framing the role of the collections in the case study museums. It examined their organisational structures and the ways these affected the organisations' particular priorities as revealed by documents such as policies and strategic plans. It considered staff members' professional and academic identities and communities of practice (Wenger 2000), before turning to their views of the role of the museum, in general. The analysis has revealed connections between wider professional, disciplinary and organisational contexts and individual staff members' perceptions. Often, they seemed to have assimilated the priorities of their own

organisation or the wider profession into their opinions; in some cases, however, they perceived them as being in tension with their own views. Finally, I discussed some limitations to the role of classical collections, as perceived by the members of staff working with them. The three themes of local versus global heritage, accessibility to broad public audiences, and social objectives have been emphasised throughout, including the ways these may limit the role of classical collections. Later chapters reveal these as key factors which shape institutional practice concerning classical antiquities in the case study museums, and have wider bearing on their role in contemporary society.

6. Casual Visitors

This chapter presents a contextualised analysis of the experiences of casual visitors to the permanent classical exhibitions in the case study museums. Section 6.1 looks at the personal and socio-cultural context, presenting visitors' demographic and background data, including their motivations and expectations. This is important both as context shaping their experience, and in its own right, providing evidence for the nature of audiences encountering classical collections, their reasons for doing so, and their preconceptions about classical objects in museums (Research Questions 2 and 3). Section 6.2 focuses upon the physical context, describing and analyzing the permanent exhibitions in which the visitor research took place. Finally, Section 6.3 presents my analysis of the visitor observations and interviews, regarding the ways visitors used the galleries (Research Question 2) and their perceptions of the benefits of their encounter with the classical collections (Research Question 3). Figure 6.1 visualises the aspects of my theoretical framework which are primarily addressed in each section. I reserve discussion of casual visitors' perceptions of the meanings of classical collections for Chapter 8.

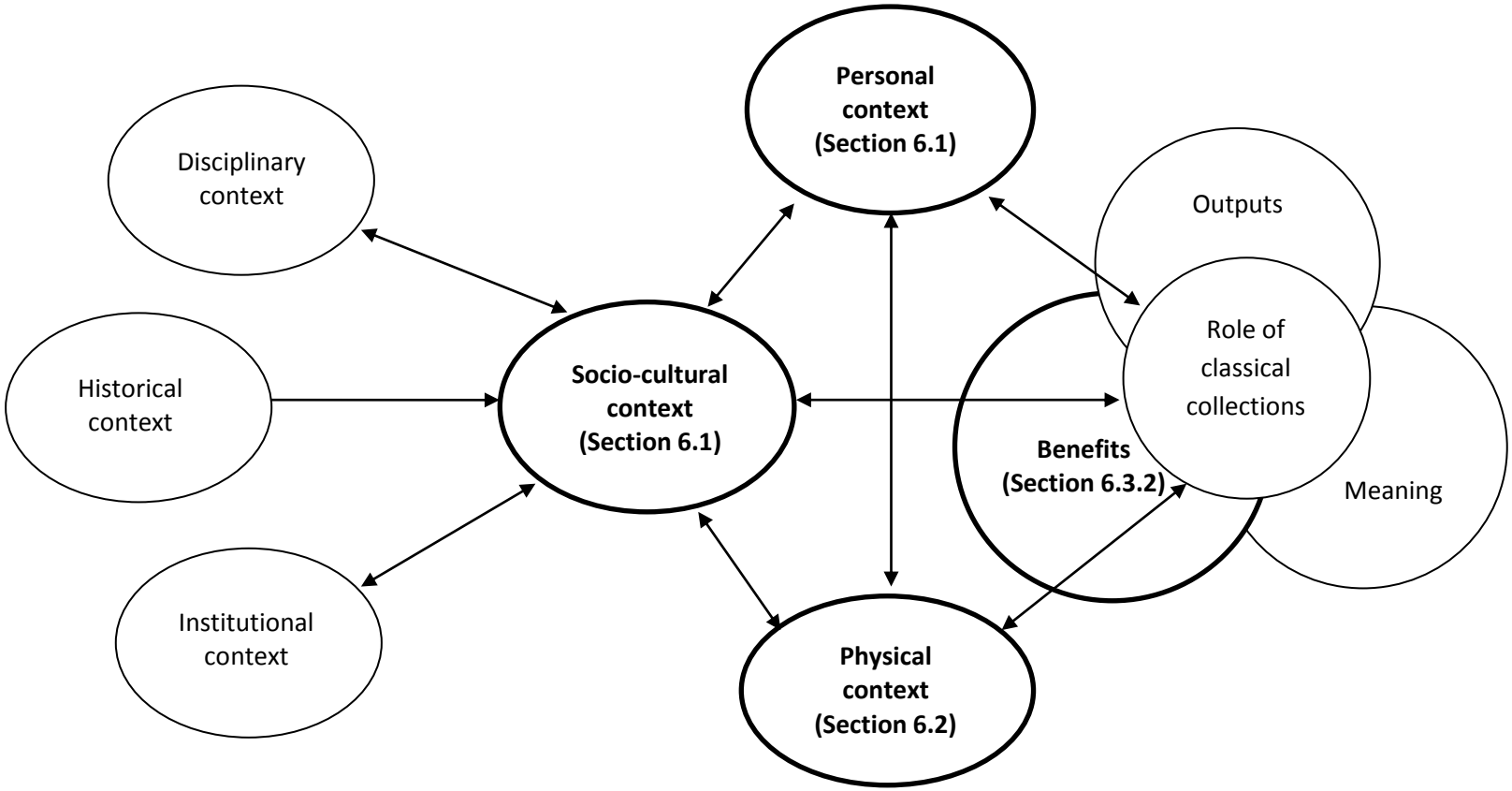
6.1. Personal and socio-cultural context

The personal context relates to visitors' 'prior experiences, interests, knowledge, motivations, beliefs and values', both about the museum's contents and about museums as institutions (Falk and Dierking 2013:33; see also Section 2.2.3). The socio-cultural context relates to visitors' participation in different communities, to their social interactions at the museum, and to the broader social, cultural and historical context. I begin with the demographic information, which was gathered via a written questionnaire (see Section 3.3.2.1.1.2).

6.1.1. Visitor demographics

This subsection summarises the data collected via demographic data collection sheets. While I draw some broad comparisons with larger datasets, these are intended only to demonstrate the general extent to which my interviewees were typical of wider patterns of museum attendance. Some interesting departures are noted, and some suggestions are made for possible reasons for these differences, but the sample size, comprising 199 adult individuals, is too small to indicate whether these were the result of chance alone. Appendix 24 provides the data tables and more detailed discussion.

Figure 6.1: Theoretical framework, showing principal relationships with sections of Chapter 6



My adult interviewees showed a slight predominance of female visitors (108 of 199), which is broadly consistent with national data for England and with the museums' own data where available. Overall, the age breakdown of my adult visitor interviewees also reflected national findings: 25-44 year-olds are most likely to visit museums, followed by 45-64 year-olds (DCMS 2012). The oldest audience was at the Burrell Collection: the museum's own research noted that the visiting population is skewed to over 54 year-olds (Social Marketing Gateway 2012), while my sample showed an even older audience, concentrated in the 65+ bracket. Children in the family groups were mostly aged 5-9, with very few aged 15-17. There was a marked predominance of white British visitors (157 of 199) and of white visitors in general (187 of 199). This was consistent across all the case study venues, though at the Burrell Collection and NCMAG there were more visitors classifying themselves as 'White Other' than at the other venues, at least partly due to the numbers of foreign tourists interviewed. Some Scottish respondents also chose 'White Other' rather than 'White British'. National data also shows that white respondents are more likely to have visited museums (DCMS 2012), and museum-wide data, for LLAG, GNM and NCMAG, also indicated a high proportion of white visitors.

The majority of visitor interviewees were in current employment (126 of 199), which is again broadly consistent with national findings (DCMS 2012). At the Burrell Collection, with its higher proportion of older visitors, a higher proportion of visitors were retired, than elsewhere; at the Ure Museum, situated within a university building, a higher proportion were students. I converted the employment data into the five-class version of the National Statistics NS-SEC categories, to indicate visitors' socio-economic status. The Taking Part survey shows that museum and gallery visiting is more common among higher socio-economic groups (DCMS 2012). This is strongly evident in my sample, with 114 of 199 interviewees in managerial, administrative and professional occupations, and only 28 in lower supervisory and technical occupations and semi-routine and routine occupations combined. At GNM and the Burrell Collection, it was possible to compare my figures with those for visitors to the attraction as a whole, which in both cases indicated a higher proportion of interviewees in managerial, administrative and professional occupations in my classical gallery sample than in the museum at a whole. This may indicate something about the appeal of the subject matter, but it is also possible that it was due to chance, given the small sample size, or affected by the willingness of different groups to participate.

Educational qualifications were also generally high. Overall, a majority of interviewees had completed some form of degree-level higher education or equivalent professional qualification (116 of 199); only at GNM had fewer than half of respondents reached this level of education (15 of 40). RAMM and the two museums associated with universities had lower proportions already holding higher education qualifications, compared with the other three venues. Additional interviewees were, however, currently working towards university degrees. Overall, these findings are consistent with Bennett *et al.*'s (2009; Silva 2008) survey of British cultural practices, which revealed strong divisions by educational level in attendance at museums and art galleries. Higher socio-economic status was correlated with higher levels of education.

6.1.2.Previous knowledge

This and the following sections draw on visitors' responses to interview questions, beginning with previous knowledge or experience relating to the gallery content. Over three-quarters considered themselves to have some general knowledge; six of 199 interviewees had degree level previous knowledge (Appendix 25, Table A25.1). These high levels of previous knowledge accord with Falk and Dierking's observation that 'visitors are much more likely to focus their in-museum attention on topics and objects that they are familiar with than on those with which they are unfamiliar' (2013:93-4). Sources of adults' general knowledge are summarised in Table 6.1 (presented in detail in Table A25.2). The responses are counted by interview, as it was not always clear whether a group member was speaking for themselves individually or for the group. Interviewees were not asked systematically to list sources of knowledge, but often mentioned them in response to the question about previous knowledge. The findings may be biased by the examples I gave, if

Table 6.1: Sources of adults' previous knowledge

Source	**Number of interviews**
School	40
Travel and tourism (e.g. Greece, Italy, Turkey, Cyprus)	35
Previous visits to this or other museums	32
TV (or radio)	30
Reading	9
Hollywood films	3
Residence near classical ruins	5
Other[73]	17
Total no. of interviews	*124*

[73] Sources mentioned only once were classed as 'other'.

a prompt was required. The categories I often mentioned were the four most frequent responses: school, travel and tourism; previous visits to this or other museums; and TV (or radio).

The fact that so many adults referenced school as a source of general knowledge surely reflects the inclusion of classical themes within the National Curriculum for history, since 1988 (Section 2.3.2). It was, however, mentioned by interviewees in all age groups. One individual linked his knowledge of the subject matter to his family background:

> My mother was a classical history major at university, so she brought both my brother and I up on old Greek legends. (R5M)

He was now passing this on to the next generation, continuing 'so I brought my kids here so that they could see it as well.' This kind of family-based 'cultural capital' (Bourdieu 1984) was also evidenced in other family interviews.

Just as with adults, the majority of children interviewed (35 of 50) had some previous knowledge (Table A25.3). Table 6.2 summarises the sources of children's previous knowledge (presented in detail in Table A25.4).[74] By far the most common source of knowledge was study at school, which is usually undertaken at KS2 (Section 2.3.2), when pupils are aged seven to 11. Unsurprisingly, then, most of those who did not display previous knowledge (12 of 15) were under-eights. Some specific sources of knowledge were *Horrible Histories* and the Percy Jackson books and films.[75] These references, together with the number of adults mentioning TV or radio (in 30 interviews) reflect the prevalence of classical themes in contemporary popular culture (e.g. Lowe and Shahabudin 2009).

Table 6.2: Sources of children's previous knowledge

Source	**Number of interviewees**
School	33
Horrible Histories	5
Percy Jackson	3
Films	3
Travel and tourism (e.g. Greece, Italy, Turkey, Cyprus)	3
Reading	2
TV	1
Total no. of interviewees	*50*

[74] Sources of children's previous knowledge are counted by individual child. I very often asked children whether they had studied Romans or Greeks at school.
[75] Another two parents mentioned Percy Jackson as a knowledge source for children who did not participate in the interviews (Reading 14W and 15W).

Over half (111 of 199) of the interviewees, overall, were previously unaware that the museum they were visiting displayed classical antiquities (Table A25.5). However, this figure masks considerable variety across the venues. At the Ure Museum, a high proportion of visitors (17 of 19) were aware that their visit would include classical displays. This is unsurprising given the museum is dedicated to the subject and named the Ure Museum of Greek Archaeology. More surprisingly, just under two-thirds (20 of 32) visitors at the Burrell Collection were previously aware of the classical displays, given the mixed collection and the fact that classical antiquities are not a prominent or highly marketed aspect of the gallery's collection. In the other large museums with mixed collections, the majority of interviewees came to the museum unaware that it displays classical antiquities.

6.1.3.Frequency of museum visiting

Regarding interviewees' frequency of museum visiting (Appendix 26, Table A26.1), I adopted Merriman's (1991:49) typology: 'frequent' visiting defined as three or more visits to museums a year, 'regular' as one to two, 'occasional' as last having visited one to four years ago, and 'rare' as last having visited five or more years ago. The vast majority of interviewees visited museums regularly (83 of 199) or frequently (93 of 199). Compared with figures for England (Tables A26.2-3), my sample is skewed towards more frequent visitors. The Burrell Collection and Ure Museum showed particularly high levels of frequent visitors (25 of 32 and 14 of 19 respectively), which perhaps suggests a particularly high level of cultural capital among visitors at these venues.

6.1.4.First-time or repeat visitors

Overall, visitor interviewees were fairly evenly split between first-time and repeat visitors. However, this masks variation between venues and types of interview (Appendix 27; Table A27.1). More family visitors were repeat visitors, whereas more visitors in adult-only interviews were first-time visitors. RAMM showed the highest proportion of repeat visitors, which may be explained by its convenient city centre location. There were slightly higher levels of first-time visitors among my interviewees at GNM, the Burrell Collection, LLAG and NCMAG, compared with the museums' own research (Table A27.2). Whilst the samples are too small to show that the differences are due to anything but chance, it is possible that classical galleries at these venues are not visitor 'favourites' and are therefore bypassed by repeat visitors, who are more likely to have a fixed visit plan, targeting

particular exhibitions and/or facilities (Falk and Dierking 2013:138-9; Moussouri 1997).[76] NCMAG and the Ure Museum showed a relatively low proportion of repeat visitors among my interviewees (13 of 37 and 7 of 19 respectively). NCMAG is the only case study with an admission charge, which is likely to discourage repeat visiting. The Ure Museum's specialist nature and small size may explain the lower proportion of repeat visitors: there is not enough display content to provide new areas for casual, non-specialist visitors to explore over repeated visits.

6.1.5.Connection with the university

At the two university museums, I asked whether interviewees were connected with the university. At GNM, just four (of 40) adult interviewees reported a connection. Three were students at Newcastle University, and one was an accompanying partner. At the Ure Museum, a much higher proportion reported a connection: eleven of 19 interviewees.[77] This surely reflects the museum's physical location within the campus, as well as the relative prioritisation of university and wider public audiences in the two museums (Chapter 5).

6.1.6. Motivations

My interest in motivations focused upon visitors' reasons for visiting exhibitions of classical antiquities, rather than attempting to further understanding of this complex area of museum research. For this reason, an existing coding framework was adopted (Moussouri 1997; Moussouri and Roussos 2013) and the following discussion is limited to the aspects most pertinent to my research questions. Appendix 28 shows the breakdown of 'cultural itineraries' (Table A28.1). Visitors often had more than one itinerary. Motivations and benefits often blurred into one another: sometimes responses to the question 'what do you think you got out of your visit to this gallery?' were equally revealing of visitors' motivations as the question about their reasons for visiting.

Overall, my analysis suggests that many visitors to the case study museums are not motivated by any specific aspect of the museum's content, but are drawn to it as a general 'destination', with around half of the interviews evidencing a 'place' itinerary (Moussouri and Roussos 2013, 25). All except the Ure Museum are situated in large, impressive

[76] At GNM and NCMAG, the difference may be explained by the lower proportion of families in my sample than among visitors to the museum as a whole (bdrc continental 2010; NCMG 2010), as repeat visitors were concentrated in family groups.
[77] Data was missing for three interviewees.

buildings, and are considered major tourist attractions. The Burrell Collection, LLAG and NCMAG are part of wider visitor attractions. RAMM had very recently reopened after refurbishment, providing an impetus for visitors to come to see the museum as a whole. In sharp contrast, at the Ure Museum, a small, specialist museum hidden away on the university campus, no visitors had an itinerary relating to place. There, the majority of visitors (in 13 of 16 interviews) had an 'education/participation' itinerary, relating to learning or the experience of the 'aesthetic, informational or cultural content of the museum' and its practices (Moussouri and Roussos 2013, 25).

Education/participation was the second most frequently coded motivation, overall, in 55 of 124 interviews. It was the most common itinerary for family groups, who were often looking for an educational activity for the children. Around a quarter of the interviews evidenced a 'social event' itinerary, defined as 'a special social experience to be shared with family and/or friends; a chance to enjoy oneself separately and together' (Moussouri and Roussos 2013:25). Less than a fifth of the interviews included comments coded as expressing an 'entertainment' motivation: 'seeking fun, an enjoyable thing to do'. Most of these were family groups. Generally, research in museums indicates that entertainment or enjoyment is a significant motivation for museum visiting: in fact, learning itself is often undertaken for 'fun' (Packer 2006). GNM's internal museum research shows that 62% of visitors cited 'fun' for children as a motivation (bdrc continental 2010), compared with only 28% of visitors with an 'entertainment' motivation in my GNM sample. Falk and Dierking (2013:44) note that people do not naturally divide their visit reasons into separate categories such as 'fun', 'education' and 'social reasons' unless responding to a survey, such as GNM's, where they are forced to choose between options. Perhaps my interviewees perceived enjoyment as such an obvious motivation for a leisure-time activity that it did not occur to them to mention it. A very few interviews expressed motivations in other categories: two groups, both at LLAG, were visiting for 'therapeutic' reasons, relating to the visitor's 'physiological condition'. A single interview evidenced a 'flow' motivation, and another a 'lifecycle' motivation, relating to reliving, and sharing, a childhood experience (G16). Finally, visitors commonly mentioned practical issues, such as convenient location or the weather, as having influenced their choice of activity (44 of 124 interviews).

Moussouri has also demonstrated that visitors have visit plans which range on a continuum from 'open', through 'flexible', to 'fixed' (Moussouri 1997; Moussouri 1998:24). Those with fixed plans have very specific expectations for their visit; those with flexible

plans may have particular aspects in mind but are also open to other experiences. I analysed visitor interviews for comments specifying any aspect of the content as a reason for visiting that museum in particular. Specific motivating content was mentioned in 37 of 124 interviews (Table A28.2). Sixteen interview groups were motivated by classical archaeological content. Thirteen of these were family groups: in 11 of them it was the children's interest which had motivated the family to visit. Eleven of the 16 groups were visiting the Ure Museum, which focuses on classical archaeology. At RAMM, the Burrell Collection and NCMAG, none of the visitors interviewed had come specifically to see the classical archaeology displays. One visitor, to NCMAG, actually commented that 'you wouldn't specifically come here to look at ancient Greeks' (Nott14W). Overall, it is clear that visitors to the Ure Museum were much more highly motivated by an interest in the classical than elsewhere.

Visitors' reasons for entering the classical gallery in particular, in the five venues where the gallery is part of a larger museum, are summarised in Table A28.3. Most often (in 70 of 108 interviews) visitors simply explained that they were going round the whole museum (or similar reasons). Reasons specifically related to the Greek and Roman content in 17 interviews (Table A28.4). In the three museums where the classical displays are combined with or adjacent to Egyptian displays, these were sometimes mentioned as the reason for entering the classical gallery (in ten of 63 interviews). At LLAG, three interviews referenced the architecture of the room, rather than its content.

Interest is an important factor in determining the exhibition content visitors pay most attention to (Csikszentmihalyi and Hermanson 1995). Visitors in 11 interviews observed that Greek and Roman collections were not of particular interest or that their main interests lay elsewhere. For example:

> Greece wouldn't be something I would put up there highly, compared to other things, but looking at everything in the museum. (New12M)

Preferences were stated for local history or archaeology (in three interviews); gardens; art; paintings (in three interviews at LLAG); modern sculpture; military history; working models; furniture; Egyptians; animals; and science. Only one of these visitors was a woman, which may suggest that the subject matter is more appealing for women, or that female interviewees are less willing to express negative opinions. These visitors fell into two main types. One group were confident museum-goers, expressing particular preferences and

interests among the range of content available. Others seemed less familiar with or comfortable in the museum or gallery environment and stated interests external to or in opposition to it. For some, it was museums in general that were not a habitual experience; for others, especially at LLAG, it was art galleries in particular, as opposed to interactive or historical museums.

6.1.7.Expectations for a classical gallery

Expectations are revealing of visitors' personal context: the background against which this particular visit is compared and experienced. They also suggest the mental image visitors have derived from previous experience of classical collections in museums. Appendix 29 shows the object types and subject matter visitors expected to find in a gallery about ancient Greeks and Romans. Overall, the categories mentioned most frequently were pottery, followed by sculpture. Architecture, military equipment, coins and gods/goddesses were also mentioned in ten interviews or more. A wide range of other categories received a small number of mentions, demonstrating the idiosyncrasy of visitor preconceptions. Among commonly mentioned categories, the variation between venues clearly reflected their dominant material types: interviewees were almost certainly influenced by what they had just seen, despite my request to think back to before they entered the room. One visitor specifically mentioned 'the Grecian urn sort of thing' (R7), and another referred to 'the archetypal Greek urn' (New11W1). These comments seem consciously to reference nineteenth-century Hellenism – specifically Keats' *Ode on a Grecian Urn* – as a kind of stereotype. At LLAG, two interviews made a distinction between what they would expect for Rome (statues) and what they would expect for Greece (vases). Another interviewee compared her expectations for Greeks and Romans:

> You think Greeks, you think more art and beauty. Roman, more pots, more utilitarian stuff, but Greek seems more aesthetically beautiful. (New18W1)

This perception is probably influenced by the nature of Romano-British material commonly found in UK museums, which tends to consist of predominantly everyday objects from archaeological excavations, whereas many collections of foreign classical material have been acquired from private collectors, deriving from the art market.

Visitors were also asked about their expectations for the type of display style in a Greek or Roman gallery, compared with other museums or areas of the museum. The most

common response (in 22 of 124 interviews) was to expect to find objects in glass cases. One interviewee explained:

> I remember as a kid going to museums and everything was in glass cases, and I know that obviously museums have upgraded and there's more touchy feely, but with things that are that precious, like the Greek stuff, it still is in glass cases. (New15W)

Hooper-Greenhill has noted that display cases now 'seem on the one hand a metaphor for our understanding of what counts as a museum, but, on the other hand, as curiously outdated' (Hooper-Greenhill 1992:204). Related to this expectation of a traditional display style, nine interviewees specifically commented that they would not expect to find interactive elements in a classical gallery.[78] One said:

> Maybe you can't touch things in the way you can in other parts of the museum, it's a little bit more...serious [laughs]. (New2W)

This does not necessarily represent a criticism. One of the visitors continued: 'I quite like this kind of old-fashioned style of museum display' (R3). Another visitor also expressed a liking for 'quite old-fashioned museums' (R11W). One visitor used the word 'traditional' (R14), while another spoke of the museum as being 'more modern than I was expecting' (R11W). These comments imply that a considerable number of visitors expect classical archaeology displays to be presented in quite a 'traditional' or 'old-fashioned' style, though this is not always a criticism.

6.1.8.Social groups

Finally, it is clear that the composition of the visiting group affects the experiences of its members (Falk and Dierking 2013). Among my interviewees, families often commented that their visit was limited by the attention span of younger children. As noted in Chapter 3, I divided my sample into family and adult-only visitors (Table 3.4). While breaking adult-only groups down further for detailed analysis would result in sample sizes which are too small for useful analysis, it was nevertheless important to maintain awareness of the effects of different group compositions as a contextual factor, both upon the visit and upon the interview itself. For example, one couple (L9) appeared to be on a date. Throughout the interview, the man seemed to be using his superior knowledge of art

[78] Three interviewees did expect to find interactive elements in a Greeks gallery.

to show off to his companion; I suspected that she, in turn, may have played down her own knowledge in order to give him that opportunity.

6.1.9.Personal and socio-cultural context: summary

This section has analysed the personal and socio-cultural contexts which shape, and are in turn shaped by, visitors' experiences of the case study classical exhibitions. In summary, the visitor profile in my sample broadly reflects trends for visitors to English museums, with visitors more likely to be female, aged 25-44, white, employed, highly educated, and of higher socio-economic status. A very high proportion are frequent or regular museum visitors. Over three-quarters have some previous knowledge of relevant subject matter (Greeks, Romans, art or archaeology) but, with the exception of visitors to the Ure Museum, very few visited the museum with the specific intention of seeing the classical displays. Much of the data analysed here – employment, education, previous knowledge and experience – also provided evidence for the wider communities in which visitors participate. Consideration of such communities and their associated interpretive frameworks is reserved for Chapter 8, which explores the meanings visitors made in the exhibitions. Next, I discuss the nature of the exhibitions they visited.

6.2. Physical context

This section describes the physical context (Falk and Dierking 2013) for visitors' experience of classical antiquities in the case study exhibitions (Figures 6.2-6.7), including 'the architecture and "feel" of the building, as well as the objects and artifacts contained within' (28). This includes features designed by museum professionals to convey particular messages: arrangements of objects, labels and other communicative features. It also includes wider, sometimes unintended, effects: 'everything from the location of exits to the hardness of the floors can and does influence how visitors experience the museum' (144). Falk and Dierking's description of the physical context draws attention to key aspects, also discussed by other relevant literature (e.g. Leinhardt and Knutson 2004; Mason 2005), which are considered within my analysis: the wider museum (Section 6.2.1); design of exhibitions (Section 6.2.2); exhibition text (Section 6.2.4); and the objects themselves (Section 6.2.5). As noted in Chapter 4, MacDonald's study of a Science Museum exhibition raises the danger of 'reading back' from completed exhibitions (2002:93-5). I therefore supplement my analysis of the displays with data from interviews and planning documents, where possible, devoting a section to the exhibitions' intended messages (Section 6.2.3).

Figure 6.2: RAMM, floor plan of *Ancient Worlds* exhibition (not to scale)

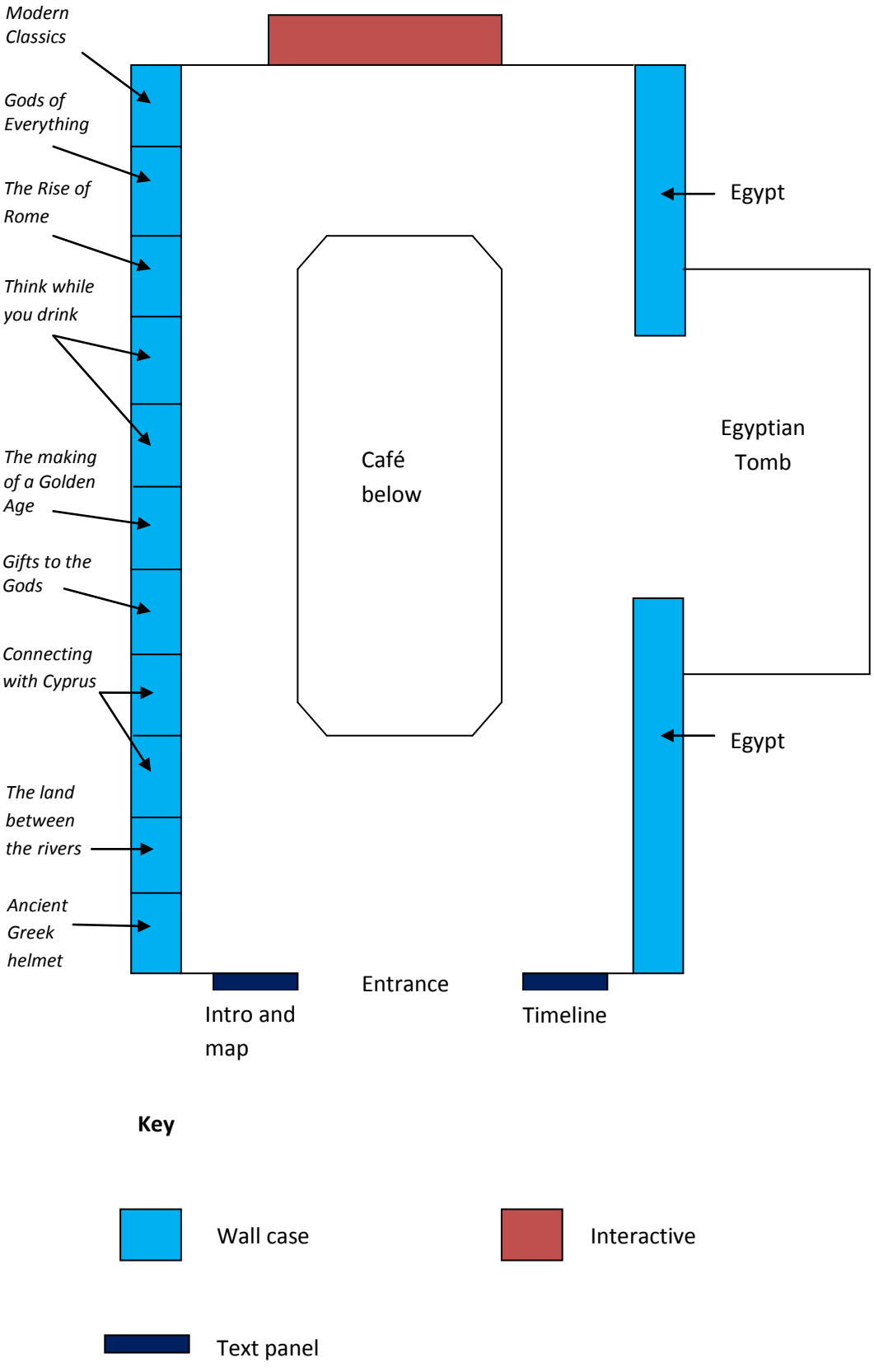


Figure 6.3: NCMAG, floor plan of Ancient Greeks exhibition (not to scale)

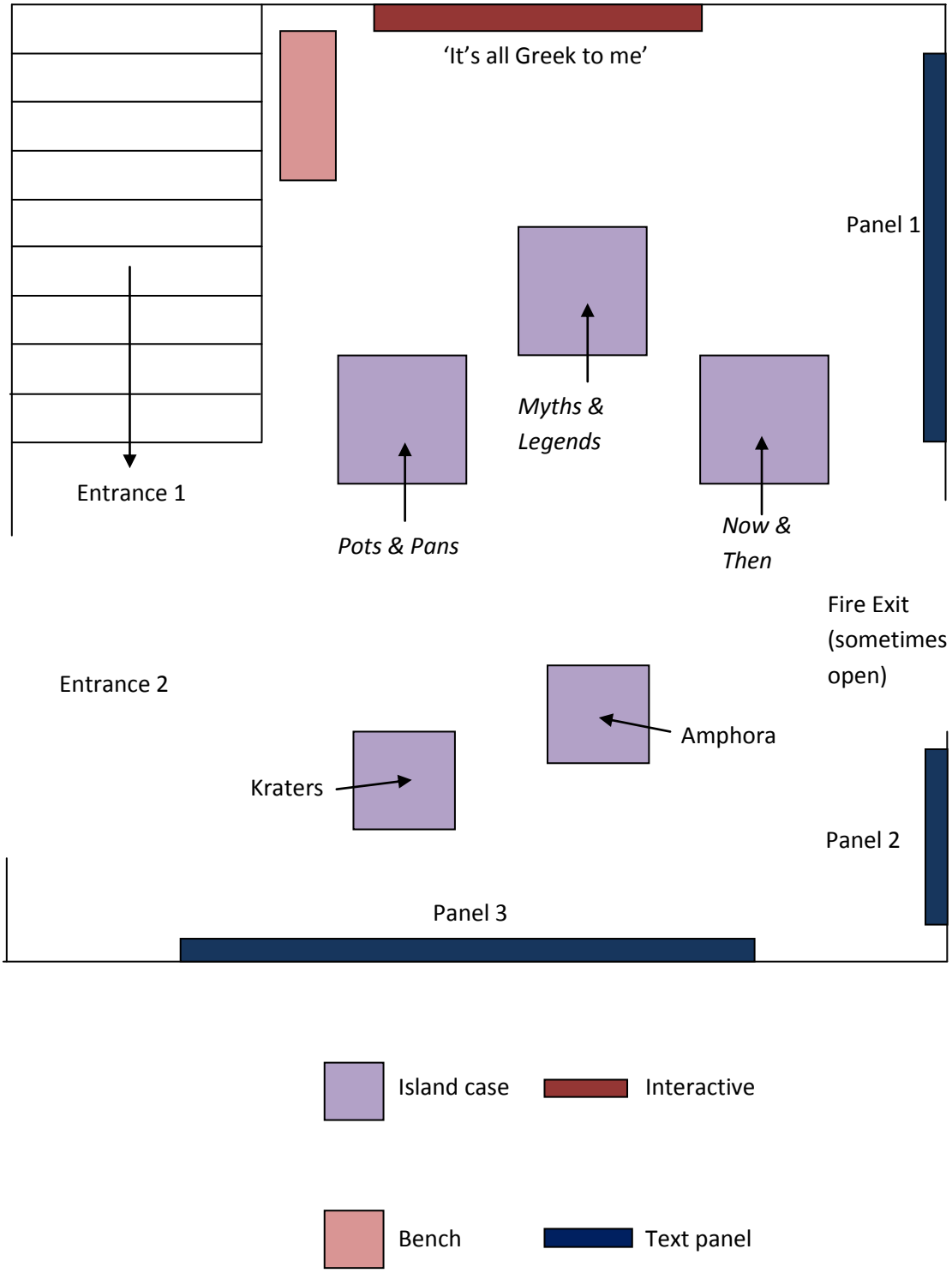


Figure 6.4: GNM, floor plan of the Shefton Gallery (not to scale)

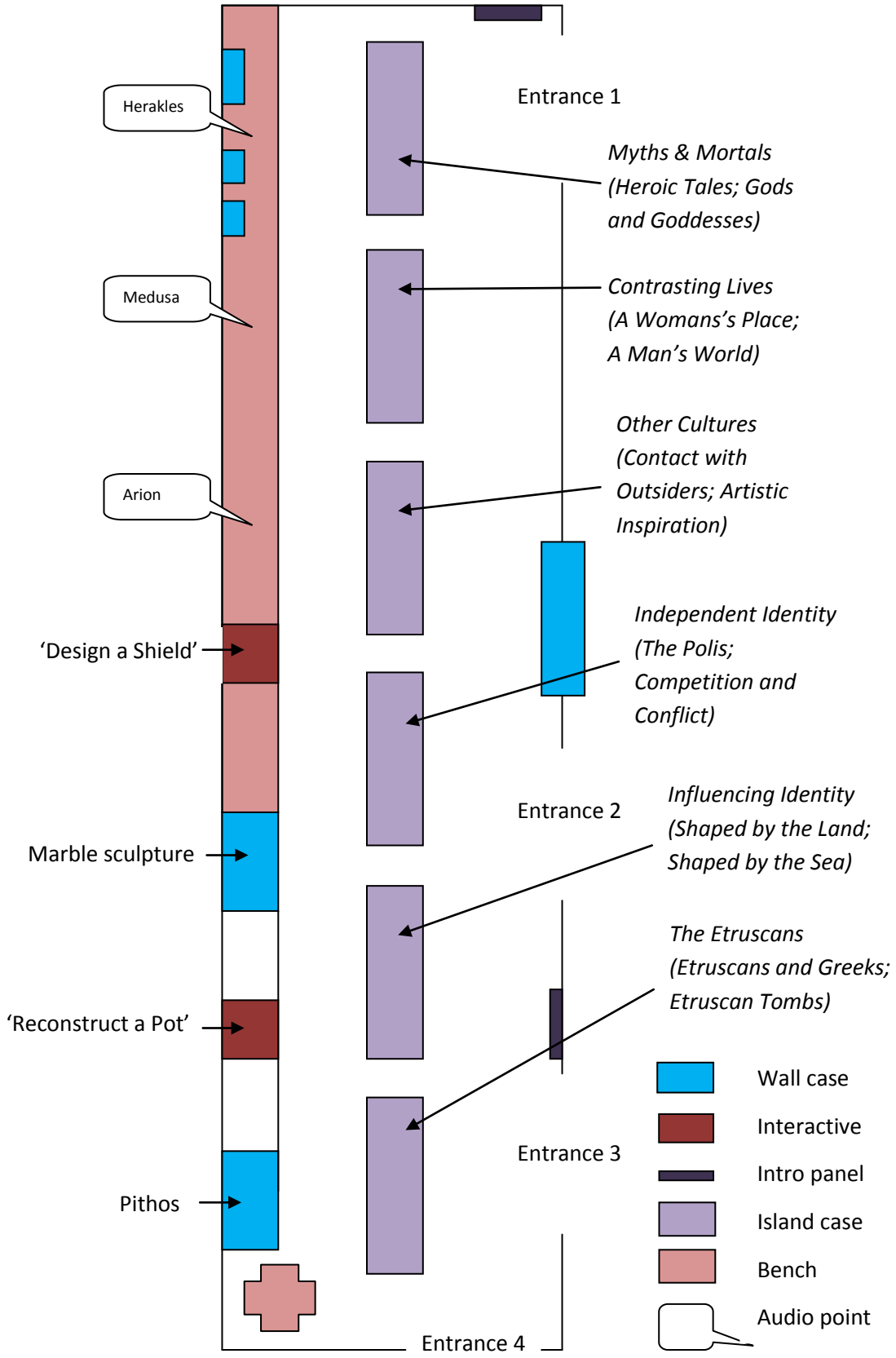


Figure 6.5: Ure Museum of Greek Archaeology floor plan (not to scale)

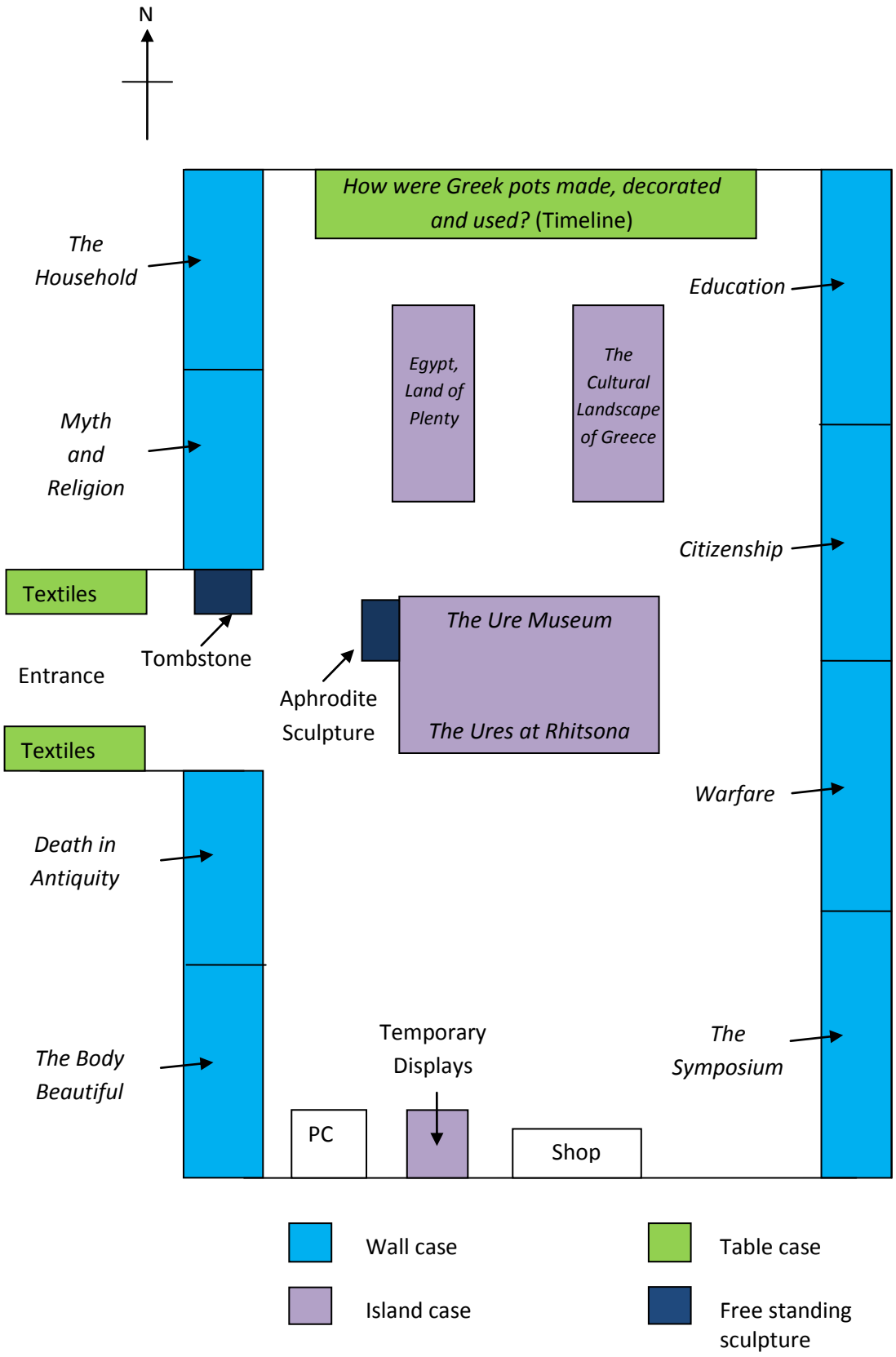


Figure 6.6: Burrell Collection, floor plan of the classical exhibition (not to scale)

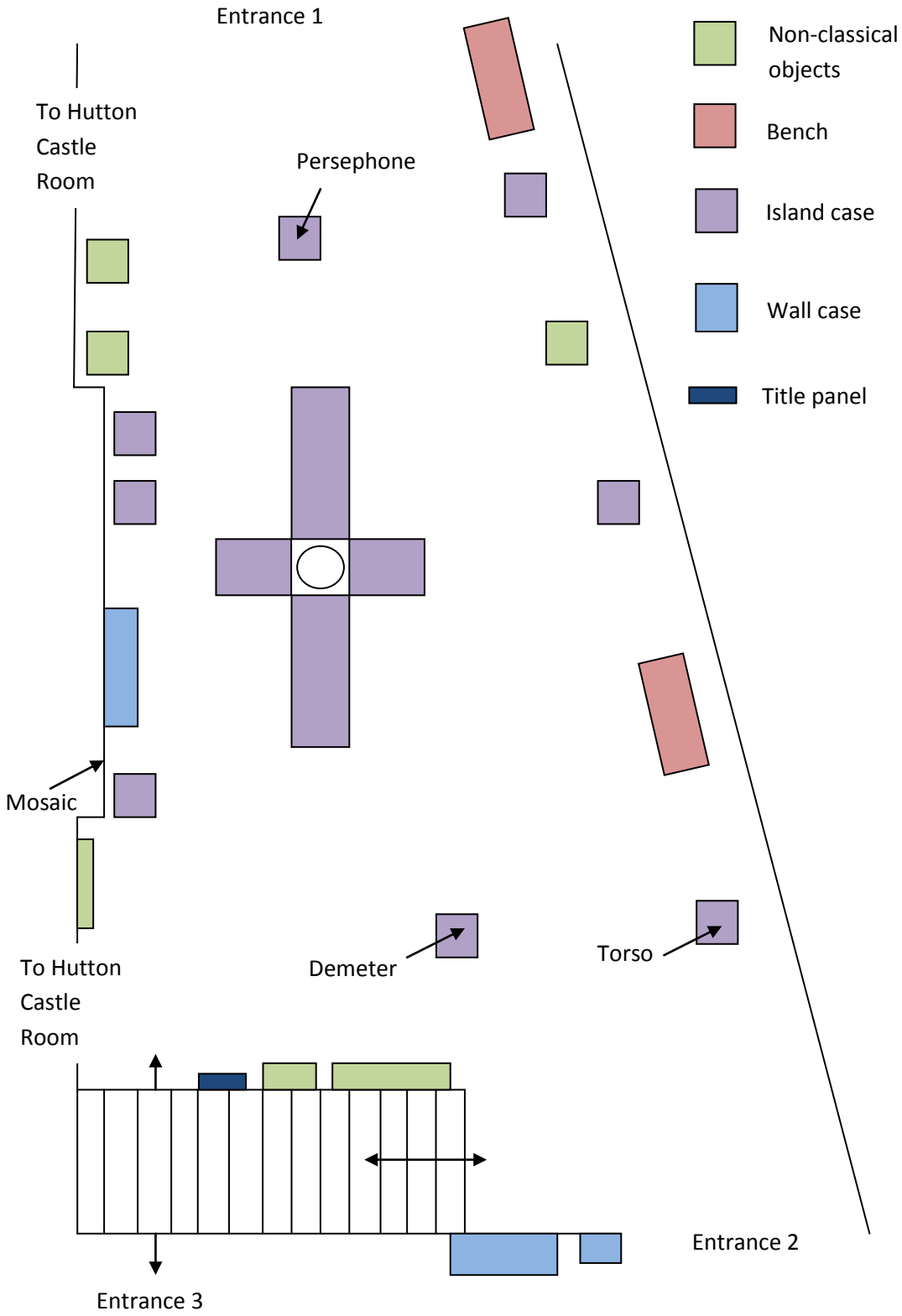
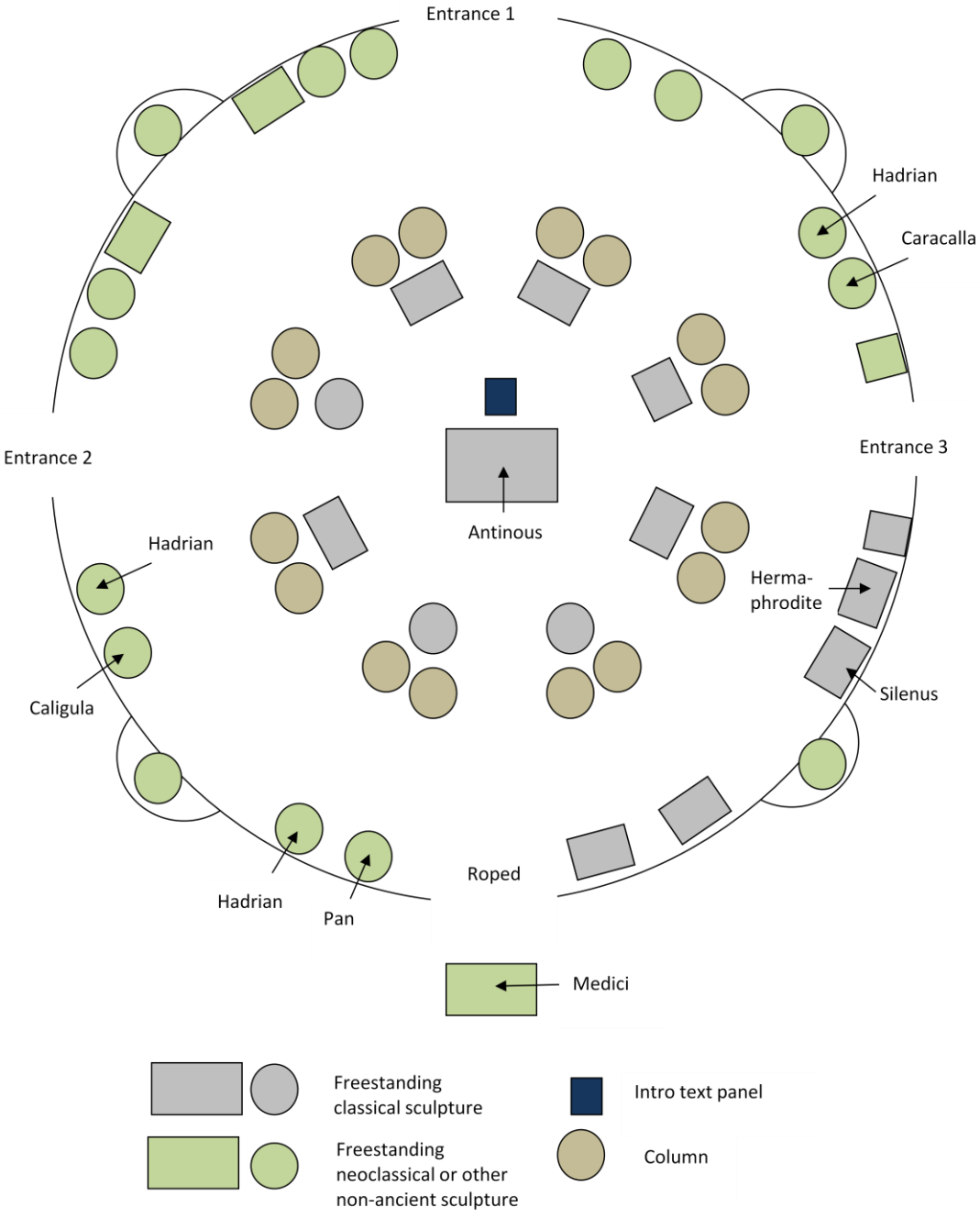


Figure 6.7: LLAG, floor plan of the North Rotunda (not to scale)



6.2.1.The wider museum

This section considers the museums' architecture and layout as a setting for visitors' encounters with classical antiquities. In Chapter 2, I noted that Duncan (1991; 1995; Duncan and Wallach 1980) has described the museum visit as a form of ritual, with the museum providing 'a stage setting that prompts visitors to enact a performance' (1995:1). While none of my case studies are precisely the type of 'universal survey' museum upon which Duncan focuses, most display affinities with such settings. NCMAG and LLAG have typical sequences of impressive galleries of art; GNM is a grand neoclassical edifice; RAMM's Gothic building may equally evoke a sense of ritual through the association with church architecture; the Burrell Collection's building is modern but with spaces designed on a monumentally grand scale. Such monumental buildings 'convey messages of affluence and privilege' (Falk and Dierking 2013:180) which may provoke feelings of pride and belonging or anxiety and exclusion, depending on the visitor. The experience of approaching the Ure Museum, housed in a single room within a 1950s university building (Figure 3.7), enacts a very different kind of 'performance': that of wandering the corridors of an academic institution. Again, this may be comfortably familiar or aspirational for some visitors, disorientating or intimidating for others.

Museum buildings are a product of use as well as of design (MacLeod 2013). Hill points out that municipal museums in her study were used in ways their architects did not intend, and 'acted in a much more conditional and fragmented way' (2005:103) than Bennett's (1995) overarching analysis of museums as regulatory spaces suggests. Contemporary use of many of my case studies' buildings confirms this observation. Sometimes the disruption of the original scheme seems deliberate, sometimes accidental. For example, RAMM's *Ancient Worlds* exhibition is located on a balcony (Figure 6.8), which might be interpreted as a classic museum design, ideal for regulation of visitors through mutual observation. But in fact, while the space overlooked was originally a presumably peaceful reading room for daily newspapers, it is now the busy, social setting of the museum café, transforming the gallery atmosphere. GNM's main entrance is via the imposing Victorian neoclassical facade (Figure 3.5). However, once inside, the shop in the entrance area, followed by a dramatic floor-to-ceiling arrangement of animals, seem to make intentional statements that the historic building is now being used in an updated way. In contrast with the coherent re-modelling of GNM's building, NCMAG's original route through a series of linked galleries has been disrupted by piecemeal modifications. Such

refurbishments 'according to immediate needs, often without any consideration of the overall effect' are typical of museums and galleries, and produce 'a disjointed and fragmented experience for visitors' (Hughes 2010:62).

Figure 6.8: RAMM, *Ancient Worlds*

The wider setting also conveys different impressions regarding the significance of classical material within each museum. At GNM, its placement in an upstairs side-gallery signals its subordination to other content. The Senior Manager said of the side-galleries:

> If you just look at their physical location, they were clearly never intended to be the main drivers. The main drivers are the central galleries.

The latter are devoted to natural history, Hadrian's Wall and ancient Egypt. By contrast, at the Burrell Collection, the ancient civilisations displays are at the beginning of the obvious perimeter route around the building, designed by the architects to provide 'a way of experiencing the Collection as an entity' (Gasson 1975:118). Their placement early in the primary route may encourage closer attention by a greater number of visitors (Falk and Dierking 2013; see Sections 2.2.3 and 6.3.1). RAMM presents the classical material as part of a coherent overarching story: Devon and Exeter on the ground floor, and its relationship with the wider world upstairs (Collections and Interpretation Officer). LLAG's classical architecture (Figures 3.4 and 6.9) also gives the impression that the classical displays (Figures 4.21 and 6.10) are well-integrated into the gallery's overarching conception. By contrast, NCMAG's galleries seem to present topics at random, largely due to their piecemeal refurbishment. The Greeks exhibition sits in a hallway at the foot of the North stairs (Figure 6.11), giving it a transitional and provisional feel. Together with its

comparatively small size (Section 6.3.2), this may lead visitors to perceive it as less significant than other themes.

Figure 6.9: LLAG, Main Hall

Figure 6.10: LLAG, North Rotunda, May 2010

Figure 6.11: NCMAG, Ancient Greeks gallery

6.2.2.Overall design and atmosphere

This and following subsections narrow the focus to the classical galleries themselves. Their overall design and atmosphere is described, beginning with those recently refurbished, in order to suggest ways this might shape visitor responses. RAMM's *Ancient Worlds* gallery (Figure 6.2; 6.8) has a bright blue colour-scheme, designed to evoke 'the water and the sea and the heat' (Assistant Designer). The classical material is displayed in one long wall case (Figure 6.12), with a case layout designed to create 'flow', based on a grid design and the use of plinths and varied mounting techniques. A major feature of the gallery is an interactive area, created by blocking up the former archway through to the World Cultures gallery (Figure 6.8). The Assistant Designer aimed to provide 'a very tactile, sensory experience for families'. The wooden unit contains 'a series of drawers which you can rummage through, encouraging discovery-learning and exploration for audiences of all ages' (Bellingham 2010:6).

Figure 6.12: RAMM, *Ancient Worlds*, Near East and classical displays

When the Ure Museum (Figure 6.5) was refurbished in 2005, the room was redecorated, in a dark-blue and reddish-brown colour-scheme, and the distinctive 1950s cases (Figures 4.15-16) were adapted. Case layouts were designed to be 'visually engaging so people can be pulled into it without having to read anything' (Curator). They accordingly provide visual cues to their themes, such as a ladder and door in the Household case (Figure 6.13). In early 2011, an additional refurbishment of the entrance area added large-scale photographs of ancient ruins. Though there are no built-in interactive features, the museum physically signals its family-friendly nature with a printed trail for young children available in leaflet-holders.

Figure 6.13: Ure Museum, 'The Household' display case

The Shefton Gallery is more traditional than other galleries at GNM, being dominated by a long row of glass cases (Figure 6.14), with interactive elements subordinated along the side wall (Figure 6.4). The colour scheme is a muted mix of pale blue-greys and light browns. The only graphic elements are monochrome outlines of scenes from Greek pottery. The Keeper of Archaeology described this 'more subdued' style as deliberately chosen to create a 'more contemplative part of the museum'. This was partly, he said, out of respect for Shefton's preferences. The Senior Manager also spoke of different areas of the museum being designed to appeal to different visitors. This accords with a recent trend in museum design towards combining 'interactive and flamboyant' areas with 'quiet and more contemplative' ones (Falk and Dierking 2013:108). However, the Former Project Manager suggested another reason for the understated design: funds had to be concentrated on the central galleries, meaning that other interpretive ideas for the

Shefton Gallery were abandoned. The external designers produced layouts for the cases, but the installation was done internally, again due to budget constraints, with very few custom-made mounts. This probably explains why objects tend to be crowded at the base of the cases, with individual objects not always displayed to best visual effect, one of Shefton's principal criticisms.

Figure 6.14: GNM, Shefton Gallery

The remaining three galleries are older exhibitions. NCMAG's is visually dominated by large graphic panels, featuring magnified images from Greek pottery, in a black and orange colour-scheme (Figure 6.15). There is one low-tech interactive panel. Present staff

Figure 6.15: NCMAG, graphic panel (Panel 3)

members suggested that the gallery was in need of updating. For example, the Learning, Engagement and Collections Manager described it as 'a bit still and static' and 'quite a dead space'. This may reinforce the sense noted in Section 6.2.1 that the Greeks exhibition is not a priority within NCMAG's visitor offer.

The Burrell Collection displays are little changed from their installation in 1983. The area featuring Greek, Roman and Mesopotamian material (Figure 6.16) is part of the suite of galleries closely integrated with the woodland alongside, described by the architects as a 'walk in the woods' (Gasson 1975:118). The Burrell Collection's own visitor research described the 'ethos' of the Burrell Collection, relating to the 'tranquillity [...] delivered by the museum's setting within the park, the beauty of the building and the way that the exhibits are presented in a way that allows "quiet contemplation"'(Social Marketing Gateway 2012:55). The dramatic space and use of isolated plinths (Figures 6.17-18) provide cues triggering identification of the objects as art according to the description provided by Whitehead (2012:25, cited in Section 2.2.3): this is the past 'as art and treasure' (Pearce 1992:196).

Figure 6.16: Burrell Collection, classical exhibition

Figure 6.17: Head of Zeus or Poseidon

Figure 6.18 Torso of a boy, Burrell Collection

It has been suggested that Lever may have been inspired by the Pantheon at Ince Blundell Hall, in the design of LLAG's sculpture rotundas (Head of LLAG). Certainly the North Rotunda evokes the atmosphere of an eighteenth- or nineteenth-century country-house setting for the display of classical sculpture.[79] The present arrangement echoes Lever's original displays, juxtaposing classical and neoclassical works. As at the Burrell Collection, the presentation of isolated artefacts on plinths signals their presentation as art objects (Figure 6.10).

6.2.3.Intended messages

The 'transmission' model of communication, whereby a message intended by museum staff is absorbed by museum visitors, has now been generally superseded by learning theories which recognise the complex interplay of factors shaping visitors' meaning-making (Hein 1998; Hooper-Greenhill 1999a). Nonetheless, museums 'collectively spend billions of dollars each year carefully crafting very specific messages, in the form of exhibitions, programs and publications, to deliver to the public' (Meszaros 2008:163). Evidence for curatorial intentions regarding the case study exhibitions has been found in planning documents, combined with analysis of the displays and, where possible, interviews with the members of staff involved.

[79] On Ince Blundell, see Coltman (2009:223-6) and Scott (2003: 147-154). Another notable example with a rotunda was at Newby Hall (Coltman 2009:195-199; Scott 2003:129-133).

In the scriptwriting brief for RAMM's exhibition, and in staff interviews, the ideas of narrative and stories repeatedly recurred. For example:

> To contextualise collections within *relevant and engaging storylines* and to make *the many stories behind the objects* accessible to all. (RAMM 2010b, my italics)

The Assistant Curator of Antiquities stressed that stories were chosen to reflect the strengths of each collection. She also described an intention to focus on people:

> What we wanted to do was to try and bring some life into that gallery, and put the people back in it, because [...] these objects aren't just seen in isolation, they were made by people, they were used by people, they were lost or buried by people and we wanted to get that back in, that human element.

This echoes her own preferred way of relating to objects, probably due to her archaeology background (Section 5.3.2). Further declared aims included making links to 'local sites of historical, natural or cultural significance' and relevance to 'people's lives, increasing their knowledge and future enjoyment of Devon and Exeter' (RAMM 2010b). Here, institutional focus on the locality (Section 5.2.1) carried through into the planning of the classical exhibition.

NCMAG's exhibition was originally planned as a temporary display (Hall 1995). Plans showed a clear intention to appeal to school groups and address areas covered by the National Curriculum (Section 4.2.4). Three main themes were identified: 'everyday life', 'gods and goddesses, heroes and myths' and 'influence' (Anon 1995). GNM's gallery is also organised thematically, an approach which the Keeper of Archaeology chose because he perceived it as being more accessible to the general public.[80] The 'key message' was stated in a planning document as 'What did it mean to be an Ancient Greek? How did citizens of a Greek polis define themselves?' (GNM 2006). This identity-focused message was perhaps intended to link the ancient Greeks to the overall mission of GNM: to 'help people determine their place in the world and define their identities, so enhancing their self-respect and their respect for others' (GNM 2009).

The Ure Museum's thematic display was described by the Curator as 'anthropological', intending to demonstrate how the objects fit into real life. The founder's

[80] Shefton described the exhibition as ‘in a sense anti-archaeological’ and ‘higgledy piggledy’, which probably reflected a preference for the former typological, chronological and regional treatment (Section 4.2.2).

intentions are highlighted in the displays, with Percy Ure quoted at the entrance to the museum. The largest display case, in the centre of the room, is devoted to the Ure's foundation of the museum and excavations at Rhitsona in Boeotia. The physical centrality of this archaeological display theme suggests it was also seen as an important message. Finally, in the two art galleries, LLAG and the Burrell Collection, the dominant message is aesthetic: interpretation is much more limited (Section 6.2.4) and objects are part of a wider presentation of art objects, rather than highlighting their social or historical context. Introductory panels were added in each of LLAG's galleries, including the North Rotunda, in 2008, with an intention of linking them to an overall theme relating to Lever as a collector (Section 4.2.3).

6.2.4.Written text

While written text is only one of the many aspects of an exhibition from which visitors make meaning, it remains the interpretive medium most often employed by museums (Fritsch 2011b:99). Research has found that museum visitors do read labels (McManus 1989). The content of textual interpretation therefore contributes to shaping visitor meaning-making. Serrell (1996:22-28) identifies four main types of interpretive label – title labels; introductory or orientation labels; section or group labels; and captions (for individual objects) – all of which are covered in this discussion.

RAMM's linear, chronological display is alone in mapping out a clear physical and conceptual trajectory for the visitor. This can be 'read' in either direction but makes most sense if the visitor turns left on entry and begins with Mesopotamia. Most visitors, however, do not view exhibitions in a 'linear fashion' (Falk and Dierking 2013:107-9). The other case study exhibitions are all presented in a style which allows visitors to determine their own physical and intellectual route. The amount of broader contextual information presented varies significantly, as indicated by approximate word counts of introductory and section labels (Table 6.3). There is a considerable range, from text amounting to the length of a short academic article at the Ure Museum, to little or none in the two exhibitions within art galleries. The Burrell Collection classical display has neither introductory or section panels, nor any other orientation features, except for a single gallery title reading 'Ancient Greece and Rome'. At LLAG, the audio guide provides another layer of interpretation, for visitors who choose to use it. In the North Rotunda it provides a general introduction, and two segments on individual sculptures: the Antinous and a neoclassical work by Flaxman.

Table 6.3: Approximate number of words of contextual information (excluding individual object captions)

Museum	**Approx. no. of words of contextual information**
Ure Museum	5500 (excluding case on Egypt)
GNM	3800
RAMM	1400 (excluding Mesopotamia and Egypt)
NCMAG	600
LLAG	136
Burrell Collection	0

Figures 6.2-5 show in italics the themes covered in the other four galleries' more extensive interpretation, by means of the titles of section labels. The single theme treated by all four is that of religion, often combined with myth. Overall, RAMM's interpretive text provides a brief introduction to the ancient civilisations and their relationships with one another. The arrangement is geographical and chronological, beginning with Mesopotamia, moving onto Cyprus, Greece, Rome, and concluding with influences on the modern world. Egypt is on the opposite side of the gallery. A connection is made with modern Exeter, via an image of the Guildhall Shopping Centre, in accordance with the stated aim of relating the gallery to the local area (Section 6.2.3).[81] This is closest to Pearce's mode of 'past as illustrated narrative' (1992:203-7) – in this case an historical narrative – though with a closer integration of narrative and objects. GNM's themes are broadly social historical, relating to daily life and showing a clear interest in 'identity', reflecting the declared message (Section 6.2.3). The Ure Museum's 'anthropological' (Curator) displays also have a strong emphasis on aspects of ancient Greek daily life. At NCMAG, each curriculum-related theme (Section 6.2.3) was assigned to one of three low desk-style cases. As at RAMM, links are made with the architecture of the city. In summary, all four galleries' written interpretation focuses on an historical narrative – either chronological or through social historical themes – and they were accordingly classified as 'historical' (Section 3.4.1).

Figure 6.19 represents sample captions for individual objects from each of the six museums. For all but LLAG, where the exhibition chosen for visitor research contains only sculpture, a label for a Greek pot has been chosen. Only NCMAG's depart from a traditional

[81] In a separate 'Finders Keepers?' gallery, local connections are also drawn out via the individuals who collected the foreign antiquities: for the classical antiquities, the focus is Montague.

Figure 6.19: Sample object label texts

A: RAMM

67

Warrior oil flask
About 2,500-2,600 years old
Found at Cameiros, Rhodes

This small *aryballos* flask was used to store perfumed oil. It is shaped as the head of a male warrior, with a moustache and helmet. Small jars like this may have been bought as souvenirs.

B: NCMAG

This vase was used at a funeral.

We believed that when someone died their soul went on a journey to the Underworld.

Family and friends made their journey as pleasant as possible by putting perfumes, personal possessions and good luck charms into the tomb.

C: GNM

27 **Corinthian warrior aryballos**, about 590 BC

D: Ure Museum

35 Attic red-figure trefoil oinochoe, attributed to the Hasselmann Painter, decorated with a nude youth on horseback. 425-400 BC

E: Burrell Collection

OINOCHOE (Jug for pouring wine)

Greek, Corinthian, 6th century BC

Earthenware

19/144

F: LLAG

ROMAN

1ST CENTURY BC or 1ST CENTURY AD

ARCHAISTIC MAIDEN

BOUGHT BY LORD LEVERHULME 1917
FROM THE HOPE COLLECTION

LL19 X2167

label format, following the same speech bubble format as the graphic panels (Figure 6.15), and giving some contextual information for individual objects or groups of objects. There are, however, only ten such labels in the gallery. RAMM's captions also provide brief explanatory text. Captions at the other case studies fit Serrell's description of non-interpretive 'identification labels' (1996:28-30). In contrast with the two art galleries, where the very limited object captions are the only information provided, both GNM and the Ure Museum provide additional information about objects and groups of objects in section and group labels. Text at the Ure Museum reflects the museum's dual audience of academics and the wider public. It was carefully designed to be accessible to a 12 year-old reader (Curator, pers. comm., 11.12.2014). However, the brief details provided for individual objects sometimes use academic terminology (e.g. 'trefoil oinochoe', Figure 6.19.D). At GNM, there were tensions over the text-editing process, which required curators to follow the external designers' template (Former Project Manager). One stakeholder was critical of the outcome: 'By the time they'd had the various committees on text you actually aren't told what is interesting about each artefact' (Former Director of Archaeological Museums).

6.2.5.Objects

The nature of the objects available and chosen for display also contributes to shaping the meanings visitors make from an exhibition (Belfiore and Bennett 2007b; Falk and Dierking 2013). As discussed in Chapter 2, ANT (Latour 2005) and object biography (Gosden and Marshall 1999; Kopytoff 1986) approaches draw attention to the importance of the objects themselves as a factor in my analysis. Different objects facilitate the telling of different stories.

A significant factor affecting the stories classical objects are able to tell is the presence or absence of information on their original find spot.[82] The collections in this study are, in the main, typical in having limited provenance details. This loss of context inevitably restricts the possibilities for their interpretation, as noted by some members of staff (Chapter 5). RAMM's collection includes a relatively small number of objects with a site provenance: these are mainly Cypriot items, and the objects from Biliotti's excavations at Kameiros. Objects from the latter group are, however, displayed as part of a more general historical story rather than interpreted as a group from a single site. NCMAG holds

[82] Chippindale and Gill have documented the typical lack of provenance information for classical antiquities in museum collections (e.g. 2000, 104:463-511).

the Nemi collection, the excavation of which was relatively well-documented for the time, but this was not on permanent display at the time of my research. More pieces at the Ure Museum have provenance information than in many classical collections, due in part to the Ures' archaeological focus and recognition of the importance of context.

Physical characteristics of the objects – size, colour, shape and so on – also affect the ways visitors respond to them (Bitgood 2011:63ff; Csikszentmihalyi and Hermanson 1995; Dudley 2012). Pottery is the most common category of material in regional collections (Section 3.3.2; Appendix 1, Table A1.4), and the majority of the case study collections reflect this, leading to a predominance of smaller objects, of a dominant black and orange/brown colour scheme. This is most strongly evident at the Ure Museum, where the Ures' focus on 'commonplace ware' resulted in a large number of sherds and undecorated wares. The visual balance would be even further shifted towards the archaeological, rather than the aesthetic, without the loan from Reading Museum, which supplied many of the larger vessels displayed, and the BM's loan of an Aphrodite sculpture displayed at the entrance (Figures 3.7 and 8.1). RAMM's Montague collection, which forms a large proportion of the classical collection (Section 4.1.1), is typically antiquarian in comprising mainly small-scale items. This also affects the nature of RAMM's displays, with groups of lamps, gems, rings and figurines interspersed with the larger, mainly pottery, objects. Objects displayed at NCMAG similarly include pottery, lamps, coins, terracotta votives, coins and small architectural fragments, with just a few larger vessels. Since the gallery was originally designed, some larger, sculptural items have been removed: a relief of Diana and a torso, both from Nemi, a portrait bust of Homer, and a female statuette (seen right of centre in Figure 4.19). These would originally have given the gallery more visual impact and variety.[83]

At GNM, the nature of the objects combines with the subdued design of the Shefton Gallery (Section 6.2.2) to create an art gallery atmosphere. Shefton targeted unusual objects which he saw as a focus for research, from his art historical perspective, and 'avoided things which you might find in any local collection in small provincial centres' (Chapter 4). A much higher proportion of objects than in many regional collections of classical antiquities are therefore high quality and visually distinctive, triggering identification as 'works of art'. This suggestion is explored in more detail in later chapters. Equally, at the Burrell Collection and LLAG, the nature of the objects displayed reflects the

[83] The Nemi items were presumably removed in order to loan them to Copenhagen in 1997 (Section 4.3.5) and never returned to display.

art gallery context. At LLAG, the objects in the North Rotunda are all sculptures, a mix of figure sculpture and other objects, principally cinerary urns and candelabra. All are fairly large. Due to Burrell's method of collecting (mostly) individual artefacts, chosen for their aesthetic appeal, many of the artefacts are sculptural or, in the case of pottery vessels, of a scale and quality which facilitates stand-alone display.

6.2.6.Physical context: summary

This section analysed the physical context for visitors' encounters with classical antiquities in the case studies, considering the classical exhibitions' wider museum context, design, intended messages, text and the nature of the objects. I conclude the section by highlighting how this discussion relates to my classification of display styles for the purpose of selecting case studies (Section 3.4.1). I have described how the overall design (Section 6.2.2) and wider art gallery context of the Burrell Collection and LLAG, together with their minimal interpretation (Section 6.2.4), encode the artefacts as 'works of art': they were accordingly classed as 'art' exhibitions. GNM's display combines social historical interpretive themes (Section 6.2.4) with objects and an atmosphere which are likely to encourage an aesthetic response (Sections 6.2.2 and 6.2.5) and was accordingly classed as 'historical/art'. The Ure Museum combines everyday life themes with a prominent display about the Ure's Rhitsona excavation (Sections 6.2.3 and 6.2.4), and was described as 'historical/archaeology'. RAMM and NCMAG present a chronological or thematic historical treatment of the ancient world or the ancient Greeks, respectively, together with their influence on the modern day, and were thus classed as 'historical' (Sections 6.2.3 and 6.2.4). In this section, I have suggested what the different physical contexts of the six galleries might be expected to communicate to visitors, both intentionally and unintentionally. In Chapter 8, I will explore visitors' actual meaning-making in these galleries as evidenced in my interview data. In the remainder of this chapter, I analyse the ways visitors used the exhibitions, their overall opinions about them, and evidence for the benefits of their encounters with classical objects.

6.3. Use, opinion and benefits

This section turns the focus directly upon the question of the role of permanent exhibitions of classical antiquities for casual visitors, addressing Research Questions 2 and 3. First it analyses the way visitors use them, primarily through observation of interviewees' behaviour, though also drawing on interview data (Section 6.3.1). Next, it summarises

visitor opinion regarding the galleries, through specific praise or criticisms offered in the interviews (Section 6.3.2). Finally, it presents evidence for the benefits of visitors' encounters with classical antiquities, analysing the interview data through the GLO and GSO frameworks (Section 6.3.3). Consideration of the role of these exhibitions for casual visitors also continues in Chapter 8, where I focus on the meanings of classical antiquities.

6.3.1.Dwell times and visit patterns

Interviewees' dwell times in the exhibitions are summarised in Table 6.4.[84] My sample excludes visitors who spent less than a minute in the gallery, who did not engage with any of the classical material, or who refused to participate in my research. The figures are only to be seen as a rough estimation (Section 3.3.2.1.2). Visit durations at RAMM include the Near Eastern and Egyptian displays as well as the classical antiquities; at the Burrell Collection they may include some Near Eastern and Egyptian objects; at LLAG they include the neoclassical objects; and at the Ure Museum some smaller Egyptian displays. Estimated dwell times were similar across most of the venues, with means falling between 5.6 and 6.75 minutes. These are consistent with the findings of other visitor studies in museum permanent galleries. For example, research in the Fitzwilliam Museum's Greek and Roman gallery showed an average of six minutes and 20 seconds (Cooper 2011:6). Where research has been conducted in BM permanent galleries, median dwell times have ranged between one minute 14 seconds and eight minutes 35 seconds (Francis, D., pers. comm., 15.12.2014). The dwell times at NCMAG were slightly lower, which is consistent with the comparatively limited displays.

Table 6.4: Estimated dwell times of observed interview groups (minutes)

	Exeter	**Glasgow**	**Liverpool**	**Newcastle**	**Nott'm**	**Reading**
Maximum	12	16	11	12	6[85]	41[86]
Minimum	2	2	2	2	1	4
Mean	6.75	6.4	5.625	5.6	3.5	22
Median	6.5	5	5	5	3.5	20.5
Mode	6	5	4 and 7	4, 5 and 6	4	20

[84] Appendix 13 gives details for individual interview groups.
[85] One 12 minute visit was an outlier. It has been discounted as it included a long conversation with a member of staff, unrelated to the gallery content.
[86] Four groups spent two hours at the Ure Museum, attending an organised art activity; the next longest visit duration, 67 minutes, also included an organised handling activity. These figures have been excluded to increase comparability with other venues.

The major exception is the Ure Museum, which is devoted to classical and Egyptian archaeology: visit durations were generally much longer than elsewhere. Many visitors have made a special trip to see the museum, and therefore spend quite a long time looking around it (approximately 20 to 40 minutes, excluding organised activities). Even those who had popped in with children as part of a trip to campus for other reasons spent an estimated 18 and 20 minutes respectively. The shortest visit (four minutes) was made by a student volunteer completing a specific task. At the Ure Museum, observation revealed three main patterns of use.[87] Some adult visitors had a specific objective and moved very purposefully through all or part of the displays. Adult individuals browsing the museum made a thorough circuit of all the display cases; this was also the general pattern followed by a family who declined a trail. The remaining family visitors, who used one of the trails provided by the museum, tended to loop around repeatedly, looking for the objects featured.

At RAMM, the gallery design encourages a linear visit pattern: fourteen of 20 observed groups traced a loop, pausing at elements which caught their attention.[88] Others sometimes doubled back because the interactive area was crowded. Fairly equal numbers first turned left towards the classical antiquities and right towards the Egyptian section. Visitors in eight groups looked into most cases on the classical side of the gallery; ten groups used the interactive elements. At the Burrell Collection, most observed groups (16 of 18) were following the primary path around the building (Section 6.2.1). More than half took a complex route around the classical exhibition, looping around to engage with material in a large number of the cases (11 of 18 groups). At LLAG, visit patterns varied, from those who focused on a very few objects to those who completed a more or less full circuit (in seven observations). I observed only two visitors listening to the audio-guide; six groups were clearly observed reading the introductory panel. At NCMAG, 12 of 21 observed groups entered by the ground floor door, while nine came down from the first floor. The display containing the Nike cap drew most visitors' attention (in 18 of 21 observations). Only two groups used the interactive elements. Visit patterns at GNM were diverse, with groups observed entering and exiting by all four doors, though most (ten of 25) entered via Entrance 4, from the rear stairs, suggesting they had already visited the ground floor exhibitions. Seven groups made repeated stops to engage with content on

[87] No observation was conducted of interview groups 13 to 16, as they visited simultaneously as part of an organised session.

[88] In this discussion I use 'groups' as a shorthand to refer to each observed visit, whether made by groups or individuals.

both sides of the long central row of display cases. More frequently (in 12 observations), visitor attention was concentrated on one side. Six groups focused almost exclusively on the interactive elements; visitors in a total of 13 observations used at least one of GNM's interactives.

In order to contribute to my understanding of the way visitors use the gallery spaces, I also asked whether they had noticed any particular objects. Answers to this question were combined with objects visitors spontaneously mentioned, and are detailed in Appendix 30. People often noticed particular objects for idiosyncratic reasons. For example, at GNM, a child mentioned the ostrich egg, because she believed it to be a dragon's egg. In some cases, there was a personal link, a way of making meaning which is explored in Section 8.10. At RAMM, the Corinthian helmet received most individual mentions. This is the 'key object', prominently displayed near the gallery entrance. At NCMAG, the Nike cap received by far the most mentions (ten spontaneous mentions; five prompted mentions). A large number of NCMAG visitors had noticed aspects of the interpretive text, rather than objects: the gallery is much more dominated by graphic panels than the other case study galleries. At LLAG, the central Antinous sculpture predictably received the most mentions: I also observed visitors looking at it in 22 of 24 observations. A Burrell Collection visitor was drawn to look at one sculpture (Figure 6.17) because of the barriers placed around it: 'I'd better look at the thing with the rope because it's quite clearly of some significance or some importance' (G16M). The barriers were in fact added due to concerns about the plinth's stability, which clearly demonstrates how the framing of the object in the museum conveys particular messages, whether intended or not (e.g. Bitgood 2011:64). Another Burrell Collection visitor commented that the pottery is less interesting, because he has seen so much of it before:

> I've seen a lot of jars, Greek jars especially, so I tend to think, oh yes I've seen something better than that, or something like that. (G14M)

Similarly, a visitor to NCMAG commented: 'You see these kind of I don't know what, Grecian urns [W laughs] or something, that's kind of standard, you expect to see them' (Nott15M). His implication seemed to be that he hadn't looked at the Greek vases in any detail: they are so familiar that they are just registered in the background. This echoes staff members' perspectives discussed in Section 5.3.4.

It is important to reiterate that my recorded observations excluded visitors who spent less than a minute in the classical exhibition, as well as those who chose not to enter it at all. Of the five large museums, only RAMM's classical exhibition is a self-contained space with no through route. In the others, some visitors passed very quickly through the classical gallery, effectively using it as a corridor. Open doors have been described as 'an invitation to leave the gallery without viewing all the exhibit objects; visitors tend to leave by the first exit they encounter' (Bitgood 2011:78). My time in NCMAG's classical exhibition suggested that one reason fewer families with children engaged with it was that younger children tended to rush straight out of the door on reaching the foot of the stairs (Field notes, 07.05.2012). There are exhibits and activities aimed at younger children in the upstairs art galleries: by the time families come back downstairs, they have perhaps exhausted the children's capacity for exhibit-related activity and are entering the 'leave-taking' phase of the visit (Falk and Dierking 2013:133ff.). I also observed a considerable number of visitors passing through GNM's Shefton Gallery without stopping, or stopping only fleetingly.[89] The first floor location of this gallery means visitors are more likely to be 'cruising' by the time they encounter it, a phase in which they 'appear to become increasingly selective, quickly skimming the contents of exhibitions until they find one that particularly satisfies their interests' (Falk and Dierking 2013:136). However, at the Burrell Collection, where the classical galleries are near the beginning of the visitor route, and it might be expected that many visitors would be in the 'intensive looking' phase of the museum visit (Falk and Dierking 2013:133ff), a considerable number of groups also passed through without engaging with the exhibits. Perhaps these were visitors with fixed plans (Moussouri 1997) which did not include the classical material.

Though such non-visitors to the classical galleries were not interviewed, due to the focus of my research questions, some of my interviewees provided reasons for spending a relatively short time in the exhibition. A few admitted that they did not find a great deal of interest. Others put it down to visiting with children, with short attention spans. In some cases, it could be explained by repeat visiting: for example, at GNM, seven visitor groups had either previously visited this gallery or expressed an intention to return.

This brief summary of dwell times and visit patterns as observed in the case study permanent exhibitions of classical antiquities is illuminating as contextual information for the discussion in the following sections, and also reveals how visitors actually used the

[89] Shefton and the Keeper of Archaeology made similar observations in their interviews.

galleries and interacted with their displays and objects, contributing to my consideration of Research Question 2. It reveals a predictable divide between typical use of the exhibition at the Ure Museum, which is devoted to classical archaeology, and the other exhibitions, which occupy a single room or part of a room within a much larger museum or gallery.

6.3.2.Visitor opinion

This subsection summarises visitor opinions about the exhibitions, with a focus on key points of relevance to my research questions. The majority of visitors commented positively about the gallery visited (Appendix 31). Only two interviews were exclusively critical; well over half (79 of 124) included exclusively positive comments. While interviewees may hesitate to criticise, fearing that negative comments might offend me or the museum, the specific praise offered in many cases seems to indicate a level of genuine approval. Overall, there were some extremely enthusiastic positive comments: for example, 'Fantastic – absolutely 100%, really good' (R6). In the Ure Museum's own records of visitor book comments from June 2006 to August 2010, 209 out of 236 entries were recorded as having liked the museum (three negative; 24 without comment) (Ure Museum 2010). The Burrell Collection's own 2012 research found that 71% of visitors had visited the Ancient Greece and Rome displays, and 92% of them rated them 'very good' or 'good'; the remaining 8% had 'no opinion' (Social Marketing Gateway 2012:41). By contrast, GNM's Ancient Greeks Gallery did not score highly in a 2009 Benchmark Survey asking visitors to indicate their favourite and least favourite displays. It was rated eighth out of a total of 12 galleries, with only 2% choosing it as their favourite display, and 8% as their least favourite (bdrc continental 2009). This probably reflects the relative physical space and resources devoted to this gallery compared with other GNM galleries (Sections 6.2.1 and 6.2.2). My own interviewees were mostly positive about it. Two visitors commented that it is a more restful, relaxing space than other areas of the museum.

At the Burrell Collection and LLAG, the general atmosphere was a particular focus of comments. The way the Burrell Collection gallery is lit, with a lot of natural light and limited spotlighting, recurred in many interviews, with some people reacting very positively.[90] Other key aspects seemed to be the spacious layout, the fact that it is possible to see all sides of many of the artefacts, and the location in the country park. At LLAG, many interviewees used emotive words: 'awestruck' (L3M1), 'impressive' (L7W; L10M;

[90] Six visitors, however, criticized the lighting for practical reasons. To some extent, their reactions may have depended on whether they visited on a sunny or a dull day.

L12M; L17M), 'fantastic' (L10W), 'beautiful [...] striking [...] amazing' (L23W), 'I really liked it' (L6W) and 'I love it in there' (L15W). Visitors commented that the building and this room in particular were well-suited to the display of this type of sculpture. Some visitors clearly thought the architecture – which includes columns and mosaic-style flooring – was deliberately chosen to showcase the Roman sculptures. Another focus of comments at these two art galleries was the minimal interpretation, with mixed reactions. Some visitors wanted more information about the objects. Others, however, particularly in Glasgow, thought there was enough information, or even preferred the limited labelling: 'I hate it when you go in and there's loads of stuff that you actually have to read' (G18W2).

At NCMAG the Nike cap was a focus of visitor comments: it was generally a popular element of the display, with one exception (Nott2M2). Visitors commented that it caught their attention, prompting them to look at the interpretation to find out why it was displayed. Overall, NCMAG's gallery received more critical comments than the other case studies, principally for its limited size. One visitor group also commented on the display's incongruity in the stairwell location (Section 6.2.1): 'I wouldn't have thought that this sort of display would be in this sort of space' (Nott2M1). Another suggested that the Greeks exhibition seems 'a bit random' in the context of Nottingham Castle, in a way which relates to the tension between local and global heritage (Chapter 5): 'you assume that the museum is going to be about Nottingham' (Nott6W). Some visitors to the classical exhibitions at RAMM and the Ure Museum also perceived these as small in size. However, all but one saw their small size as an advantage, finding it a manageable amount.

6.3.3.Benefits

Having examined the ways visitors used and reacted to the case study exhibitions, this section now explores what visitors reported getting out of their contact with classical antiquities. As discussed in Chapters 2 and 3, the GLO and GSO frameworks were adopted to code the benefits of visiting the classical galleries, slightly amended to provide stronger recognition of aesthetic enjoyment. The coding results are summarised in Table 6.5, showing the number of visitor interviews which included comments coded under each category, and presented in detail in Appendix 32. Some of these benefits may also relate to Egyptian or Near Eastern collections, as visitors could not be expected completely to separate their experience of the different areas of the mixed exhibitions at RAMM, the Ure Museum and the Burrell Collection (cf. Falk and Dierking 2013:190). Appendix 33 includes sample quotes for each GLO and GSO, showing how they fitted specific aspects of each

category's definition. Each of the coded categories is discussed in turn in the following subsections. Rather than discussing the specific content or nature of the learning in each category in detail here, I reserve this discussion for Chapter 8, which focuses on the meanings interviewees made from classical antiquities. There was only one visitor interview in which no benefits were coded. This interviewee (New9) gave only very brief responses, providing no clear evidence for benefits derived from the Greeks exhibition in particular.

Table 6.5: Benefit categories coded in visitor interviews

Benefit category	**No. of interviews**
Knowledge and Understanding	103
Enjoyment, Inspiration, Creativity	88
Attitudes and Values	48
Activity, Behaviour, Progression	24
Skills	9
Health and Wellbeing	7
Stronger and safer communities	6
Total no. of interviews	*124*

6.3.3.1. Knowledge and understanding

In all venues except GNM, the benefits coded in the highest number of visitor interviews, overall, related to knowledge and understanding.[91] A very high proportion of interviews (103 of 124) included comments which either self-reported that visitors had gained in knowledge or understanding, or which showed evidence of such learning. Some visitors had learned facts or information, or knew more 'about' something. For example:

> M: I know that helmet's a Corinthian helmet that was found in the sea...
>
> W: And you wouldn't be able to hear anything if you put it on. (E7)

Others had deepened their pre-existing knowledge. One woman summed up the particular benefit of encounters with objects, a strand of response which is discussed in Section 8.9:

> There's only so much you can read about objects, so much you can read about certain periods of history, and you need to actually, not have a relationship with the object, but you have to go and see these things to get an understanding, *more* of the history you've read about, *more* of the materials and cultures. (R9)

[91] Equal highest at the Burrell Collection, where a higher proportion of adult interviews evidenced enjoyment, inspiration and creativity.

Other visitors were making sense of what they saw, or made links and relationships between things. For example, at NCMAG, a large majority of interview groups had responded to the gallery's messages about the influence of the ancient Greeks on contemporary culture. This way of making meaning, by making connections between past and present, is explored in detail in Section 8.3. At GNM, a considerably lower proportion of interviews (14 of 25) evidenced a gain in knowledge or understanding than at other venues. The nature of the Shefton Gallery, within the context of GNM and its audiences, does not seem to encourage a particularly deep engagement with the gallery content, compared with other case studies: this will be discussed further in later chapters.

6.3.3.2. Enjoyment, inspiration and creativity

Benefits in the category 'enjoyment, inspiration and creativity' were coded in the second highest proportion of interviews overall (88 of 124). At GNM, they were the benefits occurring in the highest number of both adult and family interviews. Visitors had fun using interactive elements, at RAMM and GNM. At the Ure Museum, the proportion of 'enjoyment, inspiration and creativity' benefits in the family interviews may have been slightly inflated by the four families with children participating in an art activity. However, other families visiting on days when a self-led trail was the only activity available also spoke of having fun in the Ure Museum. Some visitors had been surprised. For example:

> I think it's something new for our nephew, he hasn't really experienced anything like this before. [...] It was kind of like he was staring round, quiet for a minute, which is [laughs] a bit novel for him. (L15W)

Visitors also spoke of exploration, or discovery, which is a creative form of learning:

> My big joy for this visit in particular was seeing my son go through the trip of discovery and finding everything. (R5)

This example represents both enjoyment for the father, watching his son discover the museum, and creative learning for the son.

Predictably, the highest proportion of interviews evidencing aesthetic enjoyment, as an element specified within the definition of 'enjoyment, inspiration and creativity' for the purposes of this research, were in the two art galleries: LLAG (15 interviews) and the Burrell Collection (12 interviews). It was noted (Section 6.2.2) that these galleries' design is likely to encourage an aesthetic response, and these findings confirm this. A fairly equal

proportion of interviews evidenced aesthetic enjoyment of the displays at GNM (nine out of 25) and at the Ure Museum (six out of 16). This is despite the contrasts noted between the two exhibitions: in the Shefton Gallery a higher proportion of 'masterpieces' are displayed in a style evoking an art gallery; by contrast, at the Ure Museum, 'commonplace ware' predominates (Section 6.2). Possible reasons for this will be considered in Section 8.2, which focuses on aesthetic modes of response. The lowest proportions of aesthetic enjoyment were at RAMM and NCMAG, which seems naturally to reflect the social historical focus of their galleries.

Seven adult visitors spoke of using the collections as inspiration for their own professional, academic, or amateur creative practice. Some were students of art or other creative subjects; others were amateur artists or photographer. One woman who described herself as an 'artist and sculptor' said:

> It's the three dimensional objects that have the most power for me, especially fragmented, because that's what I do, is fragmented sculpture [...] So ancient sculptures are a big influence on the visual language that I have. (Nott7)

This recalls the intentions of nineteenth-century founders of museums, and could also be linked to more contemporary arguments for the economic benefits of museums (Section 2.2). Others were inspired in different ways, for example, motivated to want to travel to Greece (Nott1W).

One visitor talked about himself and his companion being 'big museum fans, big history fans' (New12M). What he enjoys about museums is being 'immersed' in history – his motivations were classed as a mixture of 'entertainment', 'education/participation' and 'flow'. Motivations and outcomes are closely intertwined: people may come to museums motivated by their sense of themselves as people who enjoy history and museums, and their visit may reinforce this, with the dual outcomes of enjoying this particular experience and also reinforcing their self-identity as 'museum fans'. They will then be further motivated in future to seek out further museum experiences (Falk and Dierking 2013:96-7; Hooper-Greenhill 2007:55).

6.3.3.3. Attitudes and values

Over a third of interviews (48 of 124) included evidence of learning relating to visitors' attitudes and values. Visitors in 15 interviews expressed a sense of empathy with the ancient Greeks, seeming to imagine themselves into their point of view:

> Just think of the person who made that all those years ago, who made that, and wouldn't realise that all these years later we would be looking at it. (G15W)

Some visitors felt they had gained a sense of perspective:

> Puts things into perspective [...] Where you are in the pecking order of things in the world. (Nott21M)

These modes of response will be further discussed in Sections 8.3 and 8.9. Others made statements demonstrating thoughts about their own self-image or identity, or an effect on their opinions about the museum. Others expressed an emotional response, generally aesthetic responses of the types discussed by Csikszentmihalyi and Robinson (1990), speaking, for example, of being 'moved' by the beauty of Greek artefacts (R11W).

Considering the responses in this category by venue, half of the interviews at the Ure Museum (eight interviews) and the Burrell Collection (nine interviews) showed learning related to attitudes and values, and ten of 24 interviews at LLAG. All three of these venues are quite calm and peaceful compared with many other museums, which may facilitate these kinds of reflective and emotional responses. At RAMM, eight of 20 interviews evidenced changes in visitors' attitudes and values. Here, though, it seemed to be the opportunity to try on a replica helmet which particularly encouraged empathetic understanding of what it would have been like for a Greek or Roman soldier (in four interviews). The proportion of visitors demonstrating learning relating to attitudes and values was lowest at NCMAG and GNM. The low number of reflective comments at GNM mirrors the lower proportion of visitors evidencing a gain in knowledge or understanding, relating to an apparently more superficial engagement with the gallery content.

6.3.3.4. Activity, behaviour and progression

Comments relating to activity, behaviour and progression were found fairly evenly across the six case studies, in around a fifth of interviews overall. Most of these concerned visitors' future intentions. Some visitors intended to return to visit the gallery again – sometimes bringing grandchildren or other family members – or to visit a related attraction. For example:

> It made me think, I know there's a dig in Silchester which is not that far away, that I should really take them there and they would really enjoy that. (R15)

Others expressed the intention to report on the visit at school or do additional research on the subject matter.

6.3.3.5. Skills

A small number of interviews (nine of 124) included comments related to skills. Most related to intellectual skills such as understanding evidence, looking at things in detail, asking questions and being made to think:

> It's challenging, it's good, I think it makes you think. (New10M)

For others, the museum visit had provided the opportunity to do something new, developing new abilities. One visitor to LLAG said:

> It's just giving the kids an opportunity to see something. We'd never really go anywhere like this. I wouldn't go to a gallery, so it's just giving them the chance to see it. (L22M)

This can be seen as giving the children the opportunity to participate in a new community, developing a new element to their self-identity – as 'gallery visitors' – and an associated repertoire of skills, in contrast with their father's own self-identification as someone who 'wouldn't go to a gallery'.

6.3.3.6. Social benefits

I now consider benefits which might be categorised as 'social outcomes', coded using the GSO categories. The few comments thus coded all fell into the categories of 'health and wellbeing' or 'stronger and safer communities'. Comments relating to mental wellbeing were coded in seven interviews. Some visitors saw their museum visit as a break from the hustle and bustle of modern life. One said 'it's more enjoyment, it's my own soul' (L3M2). Another visitor spoke of 'losing hours in museums' (R3), which seems to tie into the notion of the restorative nature of the museum visit, associated with well-being and 'flow' (Csikszentmihalyi and Robinson 1990; Packer 2008). Many of the other benefits discussed in this section, including knowledge, understanding, enjoyment, skills, attitudes and values, as well as other 'social' outcomes, could also be seen as contributing to well-being, which has been defined by the New Economics Foundation as:

> The dynamic process that gives people a sense of how their lives are going, through the interaction between their circumstances, activities and psychological resources or 'mental capital'. (quoted in Chatterjee and Noble 2013:6)

The comments coded in this category were those which either specifically referenced a mental or spiritual dimension ('my own soul') or those which communicated a sense of getting away from the pressures of normal life.

Three interviews suggested that the encounter with classical antiquities could support cultural diversity and identity. One visitor at LLAG said:

> They were saying that the emperor Hadrian, I was just checking that was a male, not a female, because it was his male lover [...] It was just quite interesting from that perspective. [...] You know, homosexuality has obviously been around, when you look at the date, so why isn't it a little bit more integrated, why is there still a little bit of a stigma around it? (L10W)

While there were other examples of visitors commenting upon the sexuality of the emperor Hadrian or the statue of a hermaphrodite (Section 8.13), only this example was coded as a benefit relating to cultural diversity, as this interviewee was the only one to reflect on the issue in a way suggesting some change in (or active reinforcement of) her attitudes. This isolated example points to the potential of classical material to prompt consideration of contested contemporary issues, discussed further in Section 7.2.

Regarding identity, two visitors suggested that the encounter with classical antiquities plays a role in contributing to western cultural identity. One said:

> It is culturally important to be aware from where we come from – our western culture comes from Greece. (Nott8M)

A few additional visitors made comments relating to the 'social' role of these collections which have not been coded as benefits, because they were generalised comments rather than specific benefits for the interviewee or a member of their group. Two interviewees saw Greek and Roman collections as important in teaching people about cultural identity. For example (also L1W1):

> I think for young people and school children who've maybe not been to Greece, and know nothing about it, then to know that they have a relationship with ancient Greek people is good. (Nott9W)

Others expressed more general opinions that museums play important roles for children, with societal benefits: 'it's good for the future of the country' (E9M); 'they are the next future generation to come, and they need to learn as much as possible' (E10M); 'getting kids into a museum is always a good thing' (Nott6M2).

It could be argued that many family visits act to 'encourage familial ties and relationships', a benefit which would fall under the GSO category 'stronger and safer communities'. For example, a grandmother and grandson visit one of the museums in Newcastle together roughly every two weeks. The interview strongly suggested that museum-visiting is an important element of their relationship, which is also carried beyond the visits themselves: 'We just like to talk about it, don't we – what we've seen and what we've done' (New19W). Additional interview questions would however have been needed to evidence this, as the degree of social capital developed by museum-visiting is variable (Kinghorn and Willis 2008:557). Due to the focus of my research questions, such social effects were only coded as benefits where there was evidence of a particular connection with the classical content. It was only at the Ure Museum, where families had deliberately chosen a classical-focused museum, that I found evidence for this: three interviews revealed parents or grandparents bonding with children specifically through a shared interest in the classical world:

> What's been wonderful for me is to see [my granddaughter] becoming interested in things [...] That gives me a lot of pleasure, seeing somebody else begin to show an interest in something important. (R7W)

6.3.3.7. Benefits: summary

Visitors to the case study classical galleries reported or demonstrated a wide range of benefits, across the full range of GLOs and some GSOs. Using these established frameworks to analyse the data has provided a convenient means of capturing the benefits of contact with classical collections in a quantifiable manner. The frameworks, particularly the GLOs, have been widely adopted in the UK museum sector (Graham 2013), especially within museum learning teams, mainly for the evaluation of formal learning programmes. The most extensive programme of GLO-based research which has been undertaken to date was RCMG's evaluation of a series of learning activities in museums across England, in connection with the *Renaissance in the Regions* programme and Strategic Commissioning funding from DCMS and DfES (Hooper-Greenhill *et al.* 2007; Hooper-Greenhill 2007). This

focuses on formal schools programmes, and as such is not directly comparable with my research on casual visitors to permanent exhibitions. For example, much of the evidence concerned 'active learning where pupils were engaged in workshops', encouraging 'physical immersion' and 'bodily engagement' (Hooper-Greenhill 2007:170-1). However, some museums have also used the GLOs in planning and evaluating exhibitions, for example at National Museums Scotland (Fuchs 2007). There is therefore potential to compare the benefits of encounters with different collection types in different exhibitions in different museums, and thus evaluate whether the outcomes of visits to classical galleries are particularly distinctive. However, collating museum research which has used the framework, in order to achieve this, would represent a separate research project, as no convenient summary exists, to my knowledge.

6.4. Casual visitors: summary

This chapter, focusing on casual visitors to permanent exhibitions of classical antiquities in the case study museums, began by exploring the personal and socio-cultural context. I found that visitors in my sample broadly mirrored trends for visitors to English museums in general: more likely to be female, aged 25-44, white, employed, highly educated, and working in higher status occupations. A very high proportion are habitual museum visitors, and many have previous knowledge of relevant subject matter. Except at the Ure Museum, very few came to the museum specifically to see the classical displays: these were often encountered by chance as part of a general visit to the museum. Next, I presented the physical context for visitors' experience of classical antiquities in each museum. The Burrell Collection and LLAG encode the artefacts as 'works of art'; at GNM, an art gallery atmosphere sits alongside social historical interpretation; the Ure Museum focuses on social historical, everyday life themes, together with archaeology and the collection's history; RAMM and NCMAG take an historical approach which also highlights the influence of the ancient on the modern world. I concluded with an analysis of visitors' actual experiences in the gallery, through observation of their visits, and interview data regarding their opinions of the galleries and the benefits of their encounters with classical artefacts. The discussion showed that, except at the Ure Museum, visitors in my sample typically spent around five or six minutes in the exhibitions. Despite this fairly short visit duration, typical for visits to permanent museum galleries, there was evidence that visitors had gained a wide range of benefits, especially in the areas of knowledge and understanding and enjoyment, inspiration and creativity. Chapter 8 further explores the

character of casual visitors' experiences of classical objects, through analysis of the meanings made and the interpretive frameworks deployed. First, though, I consider other uses of the collections.

7. Other Uses of the Collections

This chapter summarises other ways classical collections have recently been used in the case study museums: in temporary exhibitions; by schools; in events and activities; for university teaching and learning; in research and publications; by volunteers; by digital means; and by loan to other museums. These represent quantifiable 'outputs', or 'products' (Wavell *et al.* 2002:7) of the museum, an important part of my conceptualisation of the role of classical collections (Section 2.2.2; Figure 2.6), directly addressing Research Question 2. The categories of use were identified through analysis of the staff and stakeholder interviews,[92] and were also informed by commonly discussed categories in the museum studies literature (e.g. Ambrose and Paine 2006; Swain 2007). Data from interviews was brought together with documentary evidence in discussing each category. Recent use was defined as beginning in 2009, the start year of my research project, which coincided with GNM's reopening after refurbishment and the Burrell Collection's temporary exhibition on Ancient Greeks. Staff, stakeholder and teacher interviews provided further evidence of the perceived and intended benefits of these other forms of encounter with the collections, building on my in-depth treatment of the benefits of casual visits to the permanent exhibitions (Section 6.3.3; Research Question 3). The final subsection discusses the museums' plans for the future of their classical collections.

7.1. Temporary exhibitions

During the twentieth century, temporary exhibitions became a widespread phenomenon in museums. Some draw on the museum's own reserve collections, others borrow objects from elsewhere (sometimes a complete touring exhibition), and many combine both (Ambrose and Paine 2006:64-6). The potential for classical-themed exhibitions to attract blockbuster audiences has recently been demonstrated by the success of the BM's *Life and Death in Pompeii and Herculaneum*, seen by over 471,000 visitors and 'the third most popular in the Museum's history' (BM 2014b). There have been two major temporary exhibitions of classical artefacts in the case study museums since 2009: one a loaned exhibition at the Burrell Collection, and the other displaying collections which are usually in storage, at NCMAG. A third, at RAMM, featured some borrowed classical artefacts.

[92] Level 3 codes under 'outputs' (Appendix 22).

In 2009, the Burrell Collection hosted the BM touring exhibition, *Ancient Greeks: Athletes, Warriors and Heroes*. The BM's choice of this theme for a touring exhibition, as part of its UK Partnership initiative with regional museums, in itself demonstrates the ancient Greeks' perceived appeal. The exhibition was targeted at a primary school audience, with funding from the DCMS/DCFS National/Regional Museum Partnerships Education Programme (BM 2009). In Glasgow, the target audience was instead identified as families, presumably because Greeks do not directly feature on the Scottish curriculum (Section 7.2). The Burrell Collection also aimed to develop new audiences, increase visitor figures, and link into the topical sports agenda, at the time of Glasgow's Commonwealth Games bid, working with other sections of the council's Culture and Sport department (Burrell Collection 2007). The Learning Assistant described the exhibition as a source of inspiration which encouraged her to engage personally with the Greeks as a topic. Both she and the Museum Manager felt it provided the basis for some particularly successful events and activities (Sections 8.2 and 8.3). The exhibition attracted 25,488 visitors over the three month period, representing a 6% increase (Museum Manager, pers. comm., 04.11.2014).

NCMAG's 2013 temporary exhibition of the Nemi Collection, *The Treasures of Nemi: Finds from the Sanctuary of Diana*, covered the history, archaeology and later reception of the site, within a design intended to provide a subtly immersive experience, taking visitors 'on a pilgrimage through the site' (Collections Access Officer).[93] The Collections Access Officer, who curated the exhibition, could not recall the last time an archaeological exhibition had occupied the primary temporary exhibition galleries, usually dedicated to art exhibitions (pers. comm., 13.01.2015). She was required to include an 'art element' in the exhibition, which was provided through Nemi's inspiration of later artists. Some of the ancient artefacts were displayed in a way which encouraged their appreciation as works of art – isolated on plinths – but the design also evoked the objects' archaeological context, via room and case layouts, and the display of Savile's excavation photographs. This exhibition of the Nemi collection after a period of storage since 1997 was probably due to renewed external interest in the collection (Section 7.4-5) and the Collections Access Officer's own recognition of its significance, and represented a step towards its likely return to permanent display (Section 7.9).

The exhibition *Intimate Worlds: Exploring Sexuality through the Wellcome Collection* was an output of RAMM's involvement in the *Sex and History* project, in

[93] I have discussed the exhibition in greater detail in a review for *Museums Journal* (Donnellan 2013).

conjunction with the University of Exeter and the Science Museum's Wellcome Collection. The wider project 'uses objects from past cultures as a stimulus for discussing sex and relationships' (University of Exeter 2012) and is further discussed in Section 7.2. The 2014 exhibition, funded entirely by RAMM, displayed objects related to sex, borrowed from the Wellcome Collection, including nine classical objects. This temporary exhibition seems to have given RAMM the opportunity to address a more controversial topic than is typical for the organisation.[94] Its Project Leader, the ethnographic curator, spoke of the institution and local authority, as well as the wider county, as being conservative, whereas he feels museums should 'challenge' and not only 'appease' (pers. comm., 29.05.2014). This exhibition, he said, was seen as acceptable because of the strong potential for social and educational benefits, and because the artefacts – only four of which had ever previously been displayed – were perceived as having intrinsic historical value.

Key points to emerge from this summary of classical-themed temporary exhibitions in the case study museums are the perceived appeal of classical themes, including for children and families, and the use of classical antiquities to address a controversial topic with social as well as educational benefits. The NCMAG example again highlights co-existing aesthetic and archaeological perspectives.

7.2. Schools use

Education departments providing sessions and resources for schools slowly developed in British museums in the twentieth century, with a major acceleration since the late 1990s (Hooper-Greenhill 2007:5-7). School groups are now a major user group for classical antiquity collections (Section 3.3.1.2). The rise in schools provision within the case study museums was traced in Chapter 4, which identified the National Curriculum as a key factor promoting the use of classical antiquities. It is much harder for teachers to justify museum visits without a clear connection to the curriculum (Hooper-Greenhill 2007). The following discussion shows that the case study museums provided considerable resources for schools focusing on Ancient Greeks, closely linked to the inclusion of that topic on the English KS2 History Curriculum (Section 2.3.2). For Romans, the curricular focus on Roman Britain and the local area tended to orient schools towards the Romano-British collections in museums, rather than classical antiquities as defined in this research. Nevertheless,

[94] Generally, temporary exhibitions provide an opportunity for museums to experiment, compared with permanent exhibitions (e.g. O'Neill 2006:103). Beard and Henderson (1994) describe a notable classical example which explored issues of appropriation and authority.

some examples are given of ways museums have used non-British Roman collections with schools.

The classical-themed schools provision offered by the case study museums at the time of my fieldwork is detailed in Appendix 34. Five offered regular, structured schools sessions using their foreign classical antiquities, all focusing on the Ancient Greeks. The majority of resources were targeted at primary schools, for KS2. The major focus was the History curriculum, though some sessions also advertised cross-curricular relevance. Some of the museums offered self-led visits, in two cases offering trails and worksheets specifically relating to the classical galleries; two of the museums offered loan boxes.[95] NCMG had two Ancient Greeks resource boxes (Figure 7.1) as part of the *Access Artefacts* resource for schools and community groups. In 2011 to 2012, these were loaned six times, reaching a total of 180 pupils. The Ure Museum developed four loan boxes in partnership with Reading Museum, which administered them as part of its renowned loans service.[96]

Figure 7.1: NCMG, Ancient Greeks resource box

All the structured sessions included time studying the permanent exhibitions, often with the use of a trail. Many also included art and drama activities. Sessions at the Burrell Collection, LLAG and GNM involved handling replica objects. Ancient artefacts were available for handling at NCMAG and the Ure Museum. Figures for the number of classical schools sessions delivered by the case study museums are given in Table 7.1, where available. GNM delivered a high number of Greek sessions, compared with the other

[95] TWAM, GNM's parent organisation, also offered Greek Olympics, Ancient Greek costumes and Ancient Greeks loans boxes, but all featured replica artefacts only (TWAM 2013b).
[96] This included a total of 17 Ancient Greeks boxes and was, for example, long-listed for the 2009 Art Fund Prize (Art Fund 2009).

venues. Nevertheless, the Learning Officer noted that the main demand for archaeology-based sessions is for ancient Egyptians. In 2009-10, GNM also ran a *Meet the Hoplite* living history session, but this was discontinued, as lack of demand meant it was not financially viable (Learning Officer). Hooper-Greenhill has noted, in general, that school users represent a 'very much more diverse picture' than general museum visitors, in terms of ethnicity, disability, gender and socio-economic groups (Hooper-Greenhill 2007:85). Where case studies supplied a breakdown of state versus private school groups, they reported a majority of state schools attending booked Greeks sessions.[97] It is therefore likely that this is a form of usage in which museum classical antiquities reach users across a broader social spectrum, though detailed analysis of, for example, school postcodes would be needed to investigate this further.

Table 7.1: Attendance of Greeks schools sessions at case study venues (where figures available)

Year	**No. of children attending Greeks sessions (no. of sessions in brackets)**			
	Glasgow[98]	**Newcastle**	**Nottingham**	**Reading[98]**
2008-9	262	-	-	-
2009-10	210	-	370	367 (10)
2010-11	231	1,243 (49)	77	443 (18)
2011-12	155	1,929 (83)	244	885 (30)
2012-13	278	985 (39)	132	609 (22)

In addition to their ongoing schools programme, some of the museums used classical antiquities in specific projects with both primary and secondary groups. In 2013, GNM worked with West Jesmond Primary School, the school Shefton's own daughter had attended, in connection with a conference in honour of Shefton. Museum and university staff and volunteers took Greek and Etruscan objects into the school. All 600 pupils took part in art activities inspired by the collections, and Year Three pupils studying the Greeks also visited the museum (Keeper of Archaeology; Community Arts Coordinator). Feedback forms from both teachers and children (comments summarised by teachers) were extremely positive, both about the experience of handling ancient objects and the art activities. RAMM used its classical collections with secondary schools, as part of the *Sex and*

[97] All from state schools at the Burrell Collection and NCMAG; approximately three-quarters from state schools for those visits where the Ure Museum had data.

[98] Figures for Glasgow and Reading are for academic year. I include 2008-9 for Glasgow to cover the period of the temporary exhibition discussed in Section 7.1, when the Greek session was first introduced. Reading figures include accompanying adults.

History project. Objects with sexual content featured in handling sessions with young people to get them talking about issues around sex. The Ure Museum's *Ure View*, *Ure Discovery* and *Ure Move* projects worked with local secondary school pupils to interpret collections using digital animation (Smith and Nevin 2014; University of Reading 2012; Ure Museum 2013b). Nevin (2013), who led the sessions, has described how the pupils involved in the *Ure View* project were highly motivated to pay very close attention to the objects.

The Burrell Collection operates in a different context from the other case study venues, as Greeks do not feature on the outcome-based Scottish *Curriculum for Excellence* (Education Scotland 2014). The staff members interviewed at the Burrell Collection all stressed that this affects what they can offer (Museum Manager; Senior Curator (Burrell Collection); Learning Assistant), yet educational resources that accompanied the BM touring exhibition (Figure 7.2) were retained after the exhibition, as Glasgow was the final host venue, and continued to be used in ancient Greeks school sessions. The Learning Assistant said, 'To get schools to come in to use our classical collection we have to repackage them slightly.' The Greeks sessions were about to be rebranded to try to make clearer links with areas of the Scottish curriculum relating to evidence and citizenship, respectively. My impression was that, had the Burrell Collection not been left with materials from the BM exhibition, they would not have offered sessions on the Greeks.

Figure 7.2: Burrell Collection, Learning resources

The period of my research was a time of uncertainty for schools services, due to a combination of funding changes, especially in Exeter and Liverpool (Chapter 5), and curriculum reform (Section 2.3.2). LLAG's Education Manager (in July 2012) was

concentrating on delivering the existing programme, 'because we just don't have the resources to introduce anything else'. In Exeter (in December 2010) curriculum uncertainties, restructuring, and the need for the schools service to begin operating on a full cost recovery model were combining to make forward-planning difficult (Access Officer). While RAMM had not offered sessions based on the foreign classical antiquities since 2002 (Section 4.2.3), the Access Officer envisaged a greater role for the foreign antiquities once the museum reopened. RAMM's refurbishment reduced the large space previously devoted to Roman Exeter and used for Roman sessions, so the reasons for focusing on Roman Britain over the foreign classical antiquities were no longer so compelling. She remained enthusiastic about possibilities for cross-curricular sessions on topics such as death, identity and managing conflict, which RAMM had begun planning in response to the proposals for a new curriculum under the previous Labour government. By the time of writing, however, none of this had been implemented. The Learning Officer posts had been deleted, due to funding changes, and no structured sessions were being offered at the museum.

The following discussion turns to the benefits of sessions and loans boxes for schools, as perceived by staff, stakeholder and teacher interviewees. The six teacher interviewees had used the case study collections in connection with a range of topics. The Newcastle teacher had been the main point of contact for the West Jesmond Primary School project, which focused on art. At LLAG, too, the visit had been motivated by an art-related study theme. At NCMAG and the Ure Museum, the visits were associated with the study of Ancient Greeks as a KS2 History topic. Another Nottingham teacher had borrowed a Greeks loan box, primarily for use as part of an Ancient Greeks history topic, but other teachers had also used it for art. At the Burrell Collection, the teacher had attended the *Responsible Citizens* session for a topic about the Scottish Parliament and democracy.

Section 3.3.2.1.1.2 set out my reasons for limiting the sources for this section to the perspectives of the museums and of a small number of teachers. This discussion therefore relates to perceived and intended benefits, based on analysis of interviewees' comments about present-day schools provision (Table 7.2). The proportion of staff and stakeholder interviews attesting to each benefit is low, probably because only learning professionals were specifically asked to talk about what they thought children got out of school sessions. Benefits were mentioned across the full range of GLO and GSO categories. Due to the very small sample, especially of teachers, figures are not compared in detail.

Table 7.2: Perceived benefits of schools' use of classical antiquities

	No. of staff and stake-holder interviews	**No. of teacher interviews**	**No. of interviews (total)**
Knowledge and Understanding	5	5	10
Enjoyment, Inspiration, Creativity	6	6	12
Attitudes and Values	7	3	10
Activity, Behaviour, Progression	2	2	4
Skills	8	5	13
Health and Wellbeing	2	0	2
Stronger and safer communities	2	1	3
Strengthening public life	2	1	3
No. of interviews	*23*[99]	*6*	*29*

Of the GLOs, most of the teachers and around a third of staff members talked about skills. Eight interviews included comments coded under the subcategory 'being able to do new things'. Both staff and teachers spoke of the particular value of museum visits in terms of being able to do something different, which could not be achieved in the classroom.[100] Interviewees also talked about benefits for social skills and intellectual skills, especially around the concept of historical evidence. All the teachers and around a quarter of staff members mentioned benefits relating to enjoyment, inspiration and creativity. Some of these concerned using the collections as an inspiration for creative activities, such as painting or drama. Others talked about children enjoying the general experience of the art gallery at LLAG, having fun dressing up as Greeks at the Burrell Collection, or appreciating qualities of the artefacts such as their colour or age. RAMM's Access Officer also reported reactions of surprise and astonishment in the sessions associated with the *Sex and History* project. Most of the teachers and around a fifth of staff members commented on increases in knowledge and understanding. They talked about children learning information about the Greeks, 'trying to find out things from the artefacts' (NCMAG schools session user) or making links between the Greeks and other cultures. Three interviewees commented on how the museum visit deepened children's existing understanding from school study.

[99] The number of staff and stakeholder interviews is given as 23 (rather than the 35 interviews conducted in total) as I include only those which discussed present day schools provision.

[100] Many general submissions to the Cambridge Primary Review similarly 'commented on the importance of providing children with educational experiences that take them out of their everyday environments' (Alexander 2010:351). While coded here under a GLO category, these could also be seen as social benefits.

Learning relating to attitudes and values was mentioned in half of the teacher interviews and around a quarter of staff interviews. In four cases, this was about attitudes to museum visiting or the classical display in particular. For example:

> Hopefully this will open their minds a little bit to the possibilities of something that might look very grown up and maybe a bit boring. (Newcastle Community Arts Coordinator)

Three interviewees saw benefits in terms of the children's self-esteem, from having the opportunity to have their work displayed at GNM (Newcastle Community Arts Coordinator), from being trusted to handle ancient artefacts (Reading Museum Learning Development Manager), and from giving children who struggle with reading and writing a chance to shine (GNM Keeper of Archaeology). In Reading, the benefit of experiencing the wider university context was also mentioned (Reading Teacher). Staff and stakeholders saw positive experiences during school museum visits as a factor influencing students' choices to study classics (Head of Department; Ure Museum Curator). These changing attitudes were related to the activity, behaviour and progression outcomes which were mentioned in four interviews. Interviewees suggested that children would be more likely to visit museums in future, might bring their family to the museum they had visited with their school, or might choose to study classical subjects in the future.

A range of benefits were also coded under GSO categories. There were three comments relating to 'stronger and safer communities'. Two concerned 'supporting cultural diversity and identity': the Burrell Collection Museum Manager saw their citizenship-based sessions in this light, and the Learning Officer at GNM talked about linking the historical sessions to TWAM's mission of helping people 'find their place in the world' (Section 5.1.2). In Newcastle, the Community Arts Coordinator felt that the whole school project with GNM had 'really brought everyone together' at the school, promoting a sense of 'unity'. Benefits were also coded in three interviews under 'strengthening public life', a category which was not evidenced in interviews regarding use by casual visitors (Section 6.3.3). These all related to the democracy session at the Burrell Collection, linking to the citizenship themes of the Scottish Curriculum. Two interviewees talked about benefits of RAMM's *Sex and History* project for health and wellbeing. The Collections and Interpretation Officer noted how keen other museums in the area were to be involved with the project, because of its potential to engage with this agenda:

> Museums are always struggling to find relevance in this world, and here was a topic that feeds into all sorts of government agendas on teenage pregnancy [and so on]. So I think it was seen as this [...] Pandora's box, almost, way that you can make museums relevant, and change opinion formers' views about the power of museums.

The wider project won an Award for Outstanding Social and Cultural Impact (University of Exeter 2012).

In summary, while the majority of schools provision in the case studies is targeted at Ancient Greeks as a KS2 History topic, their use also demonstrates contributions to the teaching of art, citizenship and wider personal, social and health education, with perceived and intended benefits across the GLOs and GSOs. Overall, schools provision in my case studies confirms the importance of the National Curriculum in promoting the use of classical collections. Even at RAMM, where foreign classical antiquities have not been used for regular school sessions since 2002, the Collections and Interpretation Officer observed that the curriculum provides the 'key justifier' for their use, in general, concluding, 'That has really been the saviour, I think, for classical collections in regional museums'.

7.3. *Events and activities*

Museums provide further opportunities to engage with their collections through events and activities, often targeted at specific user groups. These offer a 'powerful means of building support for the museum' and may also generate income where museums charge for participation (Ambrose and Paine 2006:60). This section summarises the types of events and activities in which foreign classical collections have been used in the case study museums. I suggest that, with the exception of the classically-focused Ure Museum, there is some evidence that classical collections may be less regularly used in this context than some other areas of their collections.

Appendix 35 provides examples of classical events and activities at the case study museums since 2009. Classical antiquities collections featured in all of the museums' events programmes, to a greater or lesser extent. They tended to divide into events for adults and events for families. Types of family events included arts and crafts activities (e.g. Figure 7.3), object handling sessions, outdoor activities including sport, and story-telling. Adult events were most often in the form of lectures, talks or 'study days', though also included a dance workshop, object handling, store tours and art activities.

Figure 7.3: Ure Museum, Apollo event, June 2011

It was clear that a significant aim of events was to expand the museum's audiences. At the Ure Museum, family events are explicitly intended to attract more family visitors to the museum (Assistant Curator). At the Burrell Collection, the Learning Assistant reported that the events associated with the BM exhibition encouraged different audiences to become engaged:

> Families and individuals who probably never would have gone to an exhibition like that, if they came to an event we were doing, actually went round and looked at the pots and looked at the statues, and said, oh these are actually really interesting and we've really enjoyed looking at this exhibition.

At NCMAG, events were sometimes tied to national initiatives such as the *Heritage Open Days* and the *Festival of British Archaeology*, which provide increased marketing opportunities. Events and activities are also seen as a means of offering another level of deeper interpretation than in permanent displays, or of providing access to objects which are not currently displayed (e.g. RAMM Curator of Antiquities).

My interviews with staff members pointed to some limitations to the use of classical collections in events. Apart from funding, which would limit use of all collections equally, the major factors related to expertise and perceptions of the subject matter as less popular or accessible than some other areas of the museums' collections. At LLAG, the ongoing programme of talks by specialists on specific areas of the collection included the

classical antiquities. However, the Head of LLAG acknowledged that the classical displays were less frequently the subject of talks than other parts of the collection, such as Pre-Raphaelite paintings, which were more in demand. At GNM, the chosen content for *Explore More* sessions also revealed classical antiquities as being perceived as less popular than other collections. These public handling events were held in GNM's open storage area. Despite easy access to the reserve classical collections, which are all stored within that space, rather than in off-site stores, none of the sessions developed had a Greeks theme. The Learning Officer explained that he found sessions using ancient Egyptian and natural history collections to be more popular. He also conceded that his own limited knowledge of ancient Greece was a barrier to developing sessions in that subject area.

At the Burrell Collection, the Volunteer Guide talked about perceptions of the classical and other ancient civilisations collections. Inspired by the BM exhibition, she had developed a tour of the classical gallery, which she described as 'very popular'. She described the ancient civilisations collections as being 'written off' by the museum, however, because of Burrell's perceived lack of interest in them (see also Section 8.8). She also noted that many of the other guides who give general tours of the museum seemed to avoid the Greeks, seeing them as being outside their sphere of understanding:

> They feel quite intimidated by the Greeks. [...] Well, they're quite intellectually challenging, aren't they? [...They] don't want to get drawn into if someone's asking them about the philosophy, or the timelines, or the names they find difficult to pronounce.

Other, similar, staff and stakeholder perceptions of classical collections were discussed in Section 5.3.4.

At NCMAG, there was a cluster of classical-related events in 2013, to coincide with the Nemi temporary exhibition. Prior to this, some events had been run by the Collections Access Officer, but no events or activities in the main programme organised by the Audience Engagement Officer and her team had involved the classical collections. NCMG's audience engagement work had prioritised the key agendas of the *Renaissance* funding programme, relating to NCMG's role within the regional hub (Section 5.1), namely 'project-based work where we've targeted hard-to-reach audiences' (Audience Engagement

Officer).[101] These community-based priorities, at NCMG, may have tended to orient activity towards local collections and other collections perceived as more accessible or with obvious links to minority communities. At RAMM, the 'Moving Here' project was similarly targeted at community participation: it 'invited people who live in Exeter but come from somewhere else to give us new perspectives on some of our artefacts' (RAMM 2015). The Collections and Interpretation Officer noted that they avoided making 'assumptions that Chinese groups would necessarily be interested in Chinese material', that is, that people would only be interested in objects directly related to their own cultural background. However, very few foreign classical objects were used in the project, which again might suggest that they are not perceived as being immediately relevant to this kind of community work. The Assistant Curator of Antiquities noted that 'people wanted that personal contact with the object and the personal feeling and memories'.

What are the perceived benefits of such events and activities for their participants? While this area was not chosen for in-depth exploration (Section 3.3.2.1.1.2), evidence from staff, stakeholder and visitor interviews is briefly discussed here. To avoid repetition of the discussion in Chapter 6, I focus on benefits which seemed to be specific to events. Two LLAG interview groups and six Ure Museum interview groups had attended a family event. Staff and stakeholder interviewees talked about events targeted at both families and adults. 'Enjoyment, inspiration and creativity' was the dominant category of benefit relating to participation in events and activities. Two of the families interviewed (R10 and R11) visited during drop-in handling events. Both confirmed the extent to which the handling activity had enhanced their experience. They also both expressed the advantage of having museum staff or volunteers available for visitors to talk to, which relates to the social dimension of learning, as emphasised by social constructivism (Palincsar 2005). At LLAG, there had also recently been a handling activity for adults, linked to the Greek collection, in collaboration with the Archaeology Department of the University of Liverpool, which provided handling objects (Education Manager). These sessions were oversubscribed, and overran by more than an hour, suggesting a high level of interest and enjoyment from participants, who the Education Manager described as 'fascinated'.

There were interesting comments relating to the experience of handling ancient objects. Some comments suggested that this encourages exploratory learning. For

[101] At the time of the interview, her priorities were shifting to the involvement of long-term community volunteers in developing and delivering programmes, which will be discussed in Section 7.6.

example, when presenting classical objects in the Moving Here sessions, RAMM's Assistant Curator of Antiquities observed:

> Things like oil lamps and little figurines aren't really what we use today, and lots of people are puzzled by them and try to work out the function for them and how they were made.

Three comments related to visitors gaining a sense of empathy with the ancient Greeks via holding an object or dressing up, recalling visitors' responses to the helmet activity in RAMM's permanent exhibition (Section 6.3.3.3). This mode of response is discussed in Section 8.9. In a volume exploring the role of object handling for 'learning, enjoyment and health', Romanek and Lynch concluded that:

> People experience objects *emotionally*. [...] The role of touch and *taking hold* so as to viscerally experience the emotional object appears to be of prime importance. (2008:276)

Two interviews included comments pointing to the 'sense of privilege' participants gain from 'doing something which isn't everyday and which isn't normally something visitors to a museum can do' (RAMM Former Curator of Antiquities).[102] Candlin has argued that object handling has now increasingly become an 'access' activity, 'often considered to be a simple and direct way for families and non-traditional [...] audiences to engage with the collections' (2010:110). She suggests that object handling operates as a mark of ownership: 'allowing visitors to handle (far less valuable) objects is a potent if misleading way of suggesting that the collections belong to the general public'. RAMM's Family Learning Officer regretted the museum's limitations on handling objects, previously discussed in Section 4.2.3, and contrasted RAMM's policy with that of the Manchester Museum, where curators have to make a case that a particular object *cannot* be handled. Such differing philosophies regarding institutional control of handling suggest that, despite the pervasive rhetoric of public accessibility within the sector (Chapter 5), some institutions have more fully integrated such ideals into day-to-day practice than others.

Finally, the Ancient Greek decathlon event at the Burrell Collection clearly demonstrated the potential of classical collections to contribute to social, community-focused agendas, in this instance relating to health and wellbeing. Speaking about the gallery's increasing engagement with local communities (see Section 5.2.2), the Museum

[102] See also Section 7.2, regarding school users, and Romanek and Lynch (2008:277).

Manager cited the decathlon event, held alongside the BM touring exhibition (Section 7.1), as 'one of the best examples', where the museum worked in partnership with community-based sports development workers. In Glasgow there is a strong policy strand encouraging physical activity, so it benefits the gallery to be able to link to that agenda (pers. comm., 06.06.2011). Other examples were given of the use of classical antiquities in pursuit of social and community-based benefits: the Head of LLAG reported that in a project for looked-after children, participants had engaged with a range of artworks, including classical sculptures; in Newcastle, the former Director of Archaeological Museums described handling sessions for people with mental health issues, using Greek vases among a range of ancient objects. I have suggested, however, that classical antiquities may be less well-used than some other areas of museum collections – such as local archaeology or ethnographic collections – for projects focusing on this kind of agenda, due to perceptions of relative inaccessibility, connected with their historical association with elite groups (Section 2.1).

7.4. Further and higher education: teaching and learning

This section turns to the use of classical collections for teaching and learning within further and higher education. Each of the case study museums is located in a university city, all with departments offering classics and archaeology, but the level of connection with the universities varies. Though the University of Exeter's forerunners were originally founded within the same building as RAMM (Anon 1910), at the time of my fieldwork there was no formal relationship between them. In 2013, however, they signed a memorandum of understanding for research and impact and began actively seeking collaborative projects (Assistant Curator of Antiquities, pers. comm. 20.10.2014). NCMAG has no formal relationship with the University of Nottingham, but the Collections Access Officer sits on the executive board of the University's own Museum of Archaeology. Again, the Burrell Collection has no formal relationship with the University of Glasgow. The Professor of Classical Art and Archaeology was shortly to retire at the time of my research. She observed that she had always been a 'sole practitioner' and did not expect the University to appoint another archaeologist. The university has its own museum, the Hunterian Museum, with a classical collection focusing on Roman Scotland, but including some foreign classical antiquities (Arda *et al.* 2005; Moignard 1997). NML as a whole has a formal partnership with Liverpool Hope University, including the development of an MA in Museum and Heritage Studies (NML 2013a:10), but LLAG's classical collections had not been used for this to the time of writing (Partheni, C., pers. comm. 12.01.2015). The

Curator of Classical Antiquities at NML also had considerable links with the University of Liverpool, having been employed there and a member of the managing committee of the university's own Garstang Museum of Archaeology, prior to her appointment at NML.

At the time of my fieldwork, the Ure Museum collections were being extensively used in teaching by the Classics Department and also, to a lesser extent, by the Archaeology and History of Art Departments. More recently, they have also begun to be used for two undergraduate courses in Museum Studies. In the words of the Head of Department, 'every undergraduate student brushing through our degree programmes will get to handle, to see the pots.' This was ensured via an annual 'Pot Week' in which the Ure Museum Curator, with the assistance of PhD students, ran object handling sessions for all first years in the department (Curator). A lecturer described the museum as 'the heart of the Department', noting that it made it distinctive and a draw for students (pers. comm., 26.08.2010).

The situation at GNM demonstrated a much less straightforward integration of the classical collections into relevant university teaching. GNM's Senior Manager offered a positive view of the museum's use by the School of Historical Studies:[103]

> They come across and bring their students a lot, and use the collection. It's one of the selling points of the historical studies courses that they've got this fabulous collection to back up the teaching with.

However, most artefact use was driven by one of my interviewees, the Classics Department Teaching Fellow. She regularly took a first-year class to GNM to work in the Shefton Gallery, and her teaching on the Archaeology Department's MA in Greek and Roman Archaeology was entirely focused on artefacts: 'I don't feel that I could teach without that collection, I mean, that's how integral it is to my teaching'. She described difficulties teaching with museum collections since the Shefton collection's relocation to GNM. The museum's *Explore* space was designed for this purpose, but problematic to use, due to noise, lack of space and poor lighting. She therefore usually borrowed objects for handling sessions held within the Classics Department.[104] The procedure was therefore much more time-consuming than when the objects were stored within the Department: 'there's a lot more forward planning, there's organisation, there's forms to fill in, there's a lot more

[103] Now renamed School of History, Classics and Archaeology.
[104] By 2014, however, she had begun splitting undergraduate classes into groups for handling sessions in GNM's Education Room.

administration.' The university's workload model does not allow for that extra time. She noted:

> There are a lot of issues which I think aren't addressed at a higher level, because I think people don't really have an interest or I think realise the value of what we're trying to do.

Her own continuing ability to borrow artefacts was clearly facilitated by her personal relationship with the Keeper of Archaeology (they are married) and personal experience of working with the Shefton collection over many years.

My impression, in 2011, was that, without the commitment and particular personal background of this individual, teaching with classical artefacts within the university might be substantially reduced or even cease altogether. The Keeper of Archaeology noted a wider issue with a lack of artefact teaching within the university. He himself was contributing considerably less to university teaching in Classics, Archaeology and the International Centre for Cultural and Heritage Studies than when he was based at the Shefton Museum. Overall, he said: 'I get very contradictory messages from the university, to be honest, about how I support their teaching'. Despite his positive view, quoted above, the Senior Manager admitted that he was 'a bit worried about the future of Greek archaeology being taught in the university'. There were two related issues here: the comparatively low profile of Greek archaeology at Newcastle University since Brian Shefton's retirement (Section 4.2.1); and the negative effects of the collection's relocation on the efforts of those who still taught it. The first issue almost certainly contributed to the decision that the collection would be best relocated to a more public site, but the second issue – an outcome of this decision – risked exacerbating the first, threatening to cause artefact teaching to recede still further.

In fact, by 2014, there had been some positive changes. The arrival of a new lecturer in Ancient History, with an interest in material culture, had increased the use of the collection in undergraduate courses (Parkin and Waite 2014). Generally, the Keeper of Archaeology noted that 'our focus, in the past couple of years, has shifted far more towards supporting Newcastle University's teaching, research and impact'. He attributed this, in part, to changing funding arrangements, noted in Section 5.1, and also to a 'significant shift' in the university's attitude, seeing the museum both as an 'increasingly important element in their mission to be a "civic university"' and as a key means of delivering 'impact' (pers.

comm., 21.10.2014). The creation of two additional posts, Assistant Keeper and Curatorial Assistant (Section 5.3.1), was intended, in part, to enable GNM to 'support the University more effectively'.

Levels of use of the non-university collections by their local universities varied. NCMAG seemed to have the closest relationship, having developed a productive relationship with the Classics Department following the appointment of a lecturer who knew the Nemi material from previous research on the Copenhagen collections (Collections Access Officer). This individual developed a number of projects in collaboration with NCMAG, including an AHRC-funded partnership programme entitled *Hidden Collections: From Archive to Asset*, offering training and development for PhD and postdoctoral students relating to interpreting archive material via digitisation and public engagement strategies (Hidden Collections 2013). She also began bringing students to see the Nemi collection annually, and some have drawn on it for dissertation work. Students from Nottingham Trent University's Heritage and Museums course also use the collection (Collections Access Officer). In Exeter, previous use of the Cypriot collections for University of Exeter teaching had been dependent on an individual's enthusiasm (Section 4.2.4). Despite a strong classical archaeology strand in teaching and research at the university (University of Exeter 2013), RAMM's foreign antiquities are not currently used as a teaching resource.[105] In both of these cases, as in Newcastle, individuals' particular interests and enthusiasm are revealed as important factors in the use, or non-use, of collections.

In Glasgow, the Professor of Classical Art and Archaeology reported occasional visits to the Burrell Collection store to look at classical objects with taught Masters students, but noted that 'the problem has always been access for a group larger than about three or four'. Since the main collections were moved from KAGM to a centralised store on the outskirts of Glasgow, there was insufficient time in the teaching timetable to take students to work with artefacts there. Overall, the comparative ease of access to the university's own collection, at the Hunterian Museum, meant that this was more frequently used. By 2014, however, she noted positive developments, with the Burrell Collection and KAGM both 'trying to re-position themselves and their activities in relation to education and research' (pers. comm., 15.10.2014). Glasgow Museums, together with the Hunterian Museum and National Library of Scotland had secured HLF funding to create an accessible

[105] While the Assistant Curator of Antiquities is, at the time of writing, collaborating with a lecturer in the Classics Department undertaking research on RAMM's collection, and herself leads occasional handling sessions for Classics students, both these initiatives use local Roman archaeology.

storage space with study and research facilities, in the former transport museum in central Glasgow (BBC News 2013). Again, as in Newcastle, practical issues of integrating use of off-site museum collections into standard university teaching models are revealed as a limiting factor on their use.

Interviewees who had participated in the use of artefacts for higher education teaching and learning clearly saw substantial benefits. They spoke of gains in knowledge and understanding, both about the cultures the artefacts come from, and about the ways museums and scholars preserve and deal with them. Related to this were comments about increasing students' skills, both intellectual or research skills, and practical skills, for example in drawing and recording artefacts (Professor of Classical Art and Archaeology, University of Glasgow). Another cluster of comments concerned object handling's 'inspirational value' (Head of Classics Department, University of Reading) or 'wow factor' (Professor of Classical Art and Archaeology, University of Glasgow). The Ure Museum Curator drew a contrast between the opportunities available in the museum and the traditional literary approach to teaching classics, which 'has turned a lot of people off'. She suggested that classics and archaeology are often perceived as completely different subjects:

> It's only when you've got the objects that you see that archaeology and classical literature and the study of history and the study of languages all come together.

In this sense, having a museum within a Classics Department is an advantage in encouraging both students and academic staff to approach the subject in an integrated way. Her sense of artificial divides between different areas of study relates to the disciplinary history discussed in Section 2.3.1.

7.5. Research and publication

This section turns to use of museum collections by means of research and publication. The Ure Museum is well-used by external researchers: between October 2012 and March 2013, for example, there were 16 visiting researchers. The Curator has published widely on the collection, including the Reading Museum fascicule of the *Corpus Vasorum Antiquorum* (Smith 2007). She was clearly committed to continuing the publication of the collections in academic catalogues, with work in progress on another CVA volume and on the Cypriot collections. Within the Classics Department as a whole, she was the only member of staff explicitly stating a research interest in ancient Greek art or

archaeology (University of Reading 2013). Nonetheless, the Head of Department commented that 'there's a group of people interested in material culture, and the museum somehow unifies that' (Head of Department). Both he and the Curator gave examples of research on the collections by other members of the Department. It was clear, though, that the majority of internal research on the collection was driven by the Curator herself. A funded PhD studentship was advertised in spring 2013, with priority given to applicants wishing to work on a topic relevant to the museum collections, and an expectation that they would work in the museum two days a week (Ure Museum 2012). This was designed as and has since successfully functioned as a means to provide extra staffing (Curator, pers. comm., 11.12.2014).

Classical archaeology had a low profile at Newcastle University, at the time of my fieldwork, with no research members of staff focusing on the area: the closest was primarily an ancient historian (see also Section 4.2.1; Section 7.4). The Teaching Fellow's post did not allow for research time but she had, for example, conducted a survey of Greek collections in the North East, funded by the regional museums hub, including the Newcastle collections (Waite 2010). Shefton took a long-term view:

> This is potentially a major research point in classical archaeology. Well, it goes up and down. We had, during my reign, we had considerable research, research fellows going on, at the moment we've got, in that subject, fewer [...] Things go up and down, but the permanent foundations for this sort of thing are here.

The Keeper of Archaeology saw this as another area where potential was being missed by the university, though it has subsequently increased its commitment to GNM, as noted in the preceding section. He also regretted that he no longer had the time to do his own collections research: 'I think it makes me a less effective curator'.[106] He facilitated the research of a considerable number of enquirers and visiting researchers: for example, an estimated 24 enquiries relating to the Shefton collection in 2012 to 2013. This figure will have been inflated by the 2013 memorial conference, *On the Fascination of Objects: Greek & Etruscan Art in the Shefton Collection*, which demonstrated how successfully the collection lives up to Shefton's intention to collect 'things which are unusual and would inspire further research and need further research'. Some of the papers, together with other commissioned chapters, are planned for forthcoming publication. While the majority

[106] By 2014, he had, however, produced a piece of research on an object from the Society of Antiquaries collection (Parkin 2014).

of the Shefton collection remains unpublished, a partial online catalogue is now in progress (see Section 7.7).

The lack of opportunity for museum staff to conduct their own research into the collections was also raised in other case studies. RAMM's Assistant Curator of Antiquities noted her frustration that 'budget constraints and timing' had limited the potential to research new material for display in the new gallery. The Curator of Antiquities, however, described her as 'a terrier at research' and noted her success in finding relevant objects in storage. In 2012, RAMM secured £10,000 from the A. G. Leventis Foundation, in order to repack stored Greek and Cypriot collections and employ a conservator, followed by a further £5,000 in 2013 (Assistant Curator of Antiquities, pers. comm., 27.05.2014). Alongside this work, volunteers photographed, researched and documented this material so that more could be made available on the website. RAMM received a relatively small number of enquiries from external researchers, regarding the foreign classical antiquities. While statistics were not gathered at this level of detail, the Assistant Curator of Antiquities could recall only five major research enquiries in the period 2012-14, among the 638 research enquiries for the archaeological collections as a whole. However, the classical collections have been prominently featured in a pilot online research prospectus, funded by the Esmée Fairbairn Collections Fund (RAMM 2014b), which may raise their profile among academic communities.

Limitations on internal research were also noted at NCMAG, by the Collections Access Officer, unless contributing to a 'joint academic project' or a temporary or permanent exhibition, 'as we have many other curatorial and outreach pressures to meet' (pers. comm., 17.07.2013). Nonetheless, she is herself an enthusiastic advocate of the classical collection – 'there are some very special things in those collections and I'm quite privileged to [curate them], particularly the Nemi material and the larger Greek vessels' – and has contributed papers on the Nemi collection at academic events (Inscker 2012; Inscker 2013). A considerable amount of research is also carried out on NCMG's collection by external researchers. The Collections Access Officer described the Nemi collection as her most regular topic of enquiries – more so even than the local Nottingham material, which is unusual for a regional museum. In 2011, twelve academic researchers visited the Nemi collection (Inscker 2012:8). An academic conference was organised at Nottingham University in conjunction with the Nemi temporary exhibition. The Nemi collection is also researched by less traditional audiences, such as 'goddess groups, writers, an historic

astronomer and a mosaic maker' (Inscker 2012:6-7). While some attention has also been paid to other areas of the classical collection in recent years, the significance of the Nemi collection makes it a natural focus of attention.

As noted in Section 4.2.4, the Burrell Collection's Greek pottery has been published (Moignard 1997), as well as a few other items. Otherwise, 'this small and diverse collection has not been studied or its significance explored' (Burrell Collection 2011:4). This is notable within the context of the Burrell Collection in general, which is a 'focus for research' (Museum Manager). The Senior Curator (Burrell Collection) noted of the classical collections that in his time the stored collections had 'almost never' been consulted by researchers. This is probably due to the classical collection being a fairly minor and less well-known area of Burrell's collecting, in comparison with the major collections in other areas such as tapestries, paintings and stained glass. The present lack of curatorial cover for the foreign classical antiquities (Section 5.3.1) means that these collections are likely to continue to be under-exploited, though developments noted in the preceding section may help promote their research use.

The classical collections at LLAG are well-known among the academic community, with information readily accessible through full catalogues by respected scholars (Section 4.2.4). This is perhaps a factor which reduces the number of research enquiries relating to these collections, as well as their status as a relatively minor strand within the overall collection. Generally, the vast majority of enquiries in LLAG's files related to paintings, some to furniture or other material. While preceding the time period defined for this chapter, it is worth noting a spike of interest in objects from the Hope collection, relating to a major loan in 2007 to 2008 (Section 7.8). There was also research activity in connection with the 2008 Classical Association conference, held in Liverpool, at which three papers focused on Lever's objects (Osborne 2008).

7.6. Volunteers

In all but one of the case study museums, volunteers worked with the classical collections. This provided benefits for the museum, as volunteers could do work that staff did not have time for. A volunteer interviewed saw personal benefits:

> I know people say [...] you're doing the museums a favour. But I don't really see that, I see it the other way round, I think it's a privilege to be able to walk into this

> lovely museum, and look at all the lovely objects and then tell people about them. (Burrell Collection Volunteer Guide)

A considerable number of university students have undertaken voluntary work with the classical collections at the Ure Museum, GNM and NCMAG. Unsurprisingly, these are the three museums which have the closest relationships with universities (Section 7.4). For example, at GNM, students from both Durham and Newcastle have undertaken placements. While some volunteers worked across the whole archaeology collection, one focused entirely on the Shefton collection (Keeper of Archaeology, pers. comm., 06.2013). A team of eight volunteers assisted with the West Jesmond Primary School project and Shefton memorial conference. Students in Reading's Classics department were encouraged to volunteer in the museum, and a more formalised volunteering structure had, at the time of my fieldwork, recently been introduced across the university collections: 'it ticks all the boxes for employability, transferable skills, engagement with the subject' (Curator).

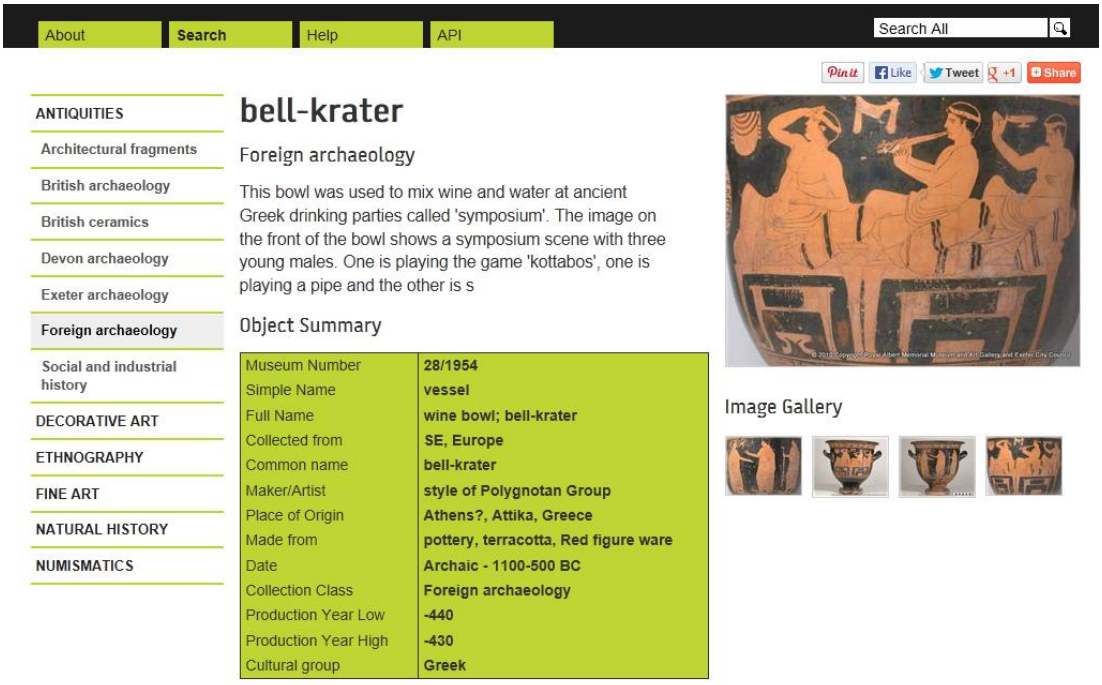
NCMG has recently won national awards for its volunteer programme, which the Audience Engagement Officer described as 'a flagship programme embedding NCMG as sector leaders' (pers. comm., 27.10.2014). She described the development of a general approach to the engagement of communities through volunteering and long-term involvement in consultative panels, rather than short-term projects. This strategy ties into the idea of the public as co-producers, for example within the public value approach (Scott 2013b). It also has clear benefits for the provision of services in the face of funding cuts and reductions in staffing (Sections 5.1 and 5.3.1). The Collections Access Officer estimated that around 35 volunteers have worked with the classical collections in the period she has been responsible for them, since 2000 (pers. comm., 17.07.2013). Volunteers, including those from the 'People's Panel' consultation group, helped with the installation and de-installation of the Nemi exhibition, and were offered a preview tour of the exhibition. At the time of writing, the Collections Access Officer noted that the majority of her volunteers were focused on the industrial collections, where need was deemed greatest following a peer review, and on a Designation application for lace collections.

At LLAG, in 2012, a restriction had been placed on accepting placements, due to reduced budgets (Education Manager). This points to the considerable staff time required to support volunteers. Paradoxically, while volunteers can help achieve outputs which would otherwise be impossible within the limitations of institutional resources, those limitations can themselves restrict the ability to capitalise on volunteer input.

7.7. Digital uses

The digital sphere represents a rapidly evolving area of use of collections (Roberts 2010). Availability of funding for documentation projects, in the 1990s and 2000s, meant that many museums made huge advances in creating computerised catalogues, and have since begun to make collections information accessible online. Of my case studies, the Ure Museum had the highest level of online collections access, with the full database searchable online, enabling off-site researchers to benefit from the collections. Generally, the Ure Museum has been particularly active in developing projects at the forefront of digital trends, having been involved in a number of online projects, including a 'Virtual Lightbox' (Fuchs *et al*. 2005) and two European digital projects.[107] Other case studies had partial catalogues available online. In 2010, RAMM launched part of the collections on a dedicated website (Figure 7.4). All the objects displayed in the *Ancient Worlds* gallery were included, as well as a small number of stored classical objects. The Leventis project mentioned in Section 7.5 enabled the addition of further material. Glasgow Museums also had an online database giving an overview of the collections (Figure 7.5), both in the main and Burrell collections, with details and images of a small number of highlight objects for each subsection (Classical and Hellenistic; Etruscan; etc.) (Glasgow Museums 2013).

Figure 7.4: RAMM, online database, screenshot (RAMM 2013c)



[107] These projects were probably facilitated by the Curator's grounding in digital applications, having previously worked on the Perseus Project.

Figure 7.5: Glasgow Museums, Collections Navigator, screenshot (Glasgow Museums 2013)

NCMG's collections database was not available online, but the Nemi collection was selected in 2011 as part of a sample of data for use on the national web-based resource for museum collections, *Culture Grid* (Inscker 2012:9). Prior to this, in 2006, NCMAG partnered with Nottingham University to create a *Nemi in Nottingham* website (NCMG and University of Nottingham 2006), aiming to promote awareness of the collection (Inscker 2012:7). The GNM and LLAG classical collections were not available online, at the time of writing. Documentation of the Shefton Collection was still based on a card index at the time of my fieldwork. However, Newcastle University secured funding from the Pilgrim Trust, in 2013, to produce an online database of the Greek and Etruscan objects on display, and the stored Etruscan objects (School of History 2013). This project will be a major step towards promoting the collection and making it more accessible.

In very recent years, the growth of social networking sites and the rise of digital participation initiatives have led to the development of further digital uses of museum collections (MTM London 2010). At the time of my fieldwork, a digital scanning project was underway at the Ure Museum, which the Curator hoped may in the future do 'exciting pedagogical things, or exciting scholarly things. For example, putting fragments of lost bits together' (Curator). The museum also developed iPad trails around the museum, with an

iPad available for loan to visitors, and scan codes for iPhones. The 2013 Nemi temporary exhibition had an associated blog and social media presence, produced by the students involved in the *Hidden Collections* project (Bounous *et al.* 2013). A digital artist based in Nottingham University's IT department, Theresa Caruana, collaborated with NCMAG with a focus on the Fundilia Rufa portrait, contributing a 'speaking Fundilia' to the exhibition, and holding an associated exhibition in the University Park (Collections Access Officer, pers. comm., 21.05.2013). RAMM's Leventis project also had an associated blog (Assistant Curator of Antiquities, pers. comm., 27.05.2014). The Shefton collection features within GNM's overall social media presence, including Facebook and Twitter. Similarly, LLAG's classical antiquities are part of its general online presence, with an image of the North Rotunda used as its Twitter profile photograph at the time of writing (LLAG 2015a).

7.8. Loans

Another way that classical antiquities from the case study collections are accessed is through loans to other museums or institutions (school loans are covered in Section 7.2). Loans were a major strand of museum activity promoted by the MA's *Effective Collections* initiative, seen as a means of 'broadening audiences and developing working partnerships between museums' (MA 2012a:12). Appendix 36 details some recent loans of foreign classical antiquities by the case study museums. In this subsection, I departed from the timeframe determined for this section, as there were a number of significant loans from 2006 to 2008.

All the case studies had loaned classical antiquities to other museums between 2006 and 2014, with a mix of local, national and international loans. An exhibition at Dudley Museum was particularly significant in the context of this study, both hosted by a regional museum and drawing on the collections of several others, including four of my case studies. Entitled *Myths, Legends and Heroes*, it was originally planned to run until 2008 but was extended for a further year due to its popularity: by March 2008 it had been visited by 9,500 school pupils (Dudley Metropolitan Borough Council 2008). Burrell's deed of gift explicitly restricted the lending of objects from his collection overseas, due to concerns about safety in transit. Glasgow Museums, at the time of writing, had recently succeeded in having this limitation legally removed, in order to be able to tour the collection internationally during the proposed redevelopment, discussed in Section 7.9 (Scottish Parliament 2014). Some antiquities were being selected for inclusion in this tour,

at the request of the organisers, the American Federation for the Arts (Museum Manager, pers. comm., 04.11.2014).

A significant limitation to loans is financial. RAMM's Assistant Curator of Antiquities noted that she would 'love' to increase use of their classical collections through loan: 'It's just finding the time and the money to get it done, and get it conserved and in a state ready to go'. Similarly, costs of transport, couriers, conservation, packing and insurance (if passed on by the lender) can be prohibitive for potential borrowers (MA 2012c:8). Borrowing from local museums can help reduce costs, especially of transport and couriers.

7.9. Looking ahead: museum plans for the future

At all six museums, staff interviewees were asked if they had any plans for the future, relating to the classical collections. Some spoke of projects which were firmly scheduled in the near future; others raised goals which were probably more aspirational than realistic. By the time of writing, some had been realised, and are described above, others had been overtaken by new developments. This discussion focuses on key projects which remained in development at the time of writing.

At GNM, following on the success of the collaboration between the Shefton collection and a local school (Section 7.2), a pilot project was planned for 2015 'using the collection to address questions of identity, facilitate integration and celebrate diversity' (Parkin and Waite 2014). This was described as connecting with Newcastle University's mission, 'to play a leading role in the economic, social and cultural development of the North East of England' (see Chapter 5). Planned developments at the Ure Museum focused around digital projects with the development of social media outlets and endeavours to unite archives and digital collections for online presentation. At RAMM, a BM curator was expected to research the Cypriot collections later in 2015. RAMM's Assistant Curator of Antiquities, in particular, was clearly committed to raising the profile of the classical collection. Initiatives such as the Leventis project (Section 7.5) and the collection's prominence in the online research prospectus (Section 7.7) demonstrated this being put into practice.

In the other three venues, there were planned changes to the displays of classical collections. All were in the early stages of planning at the time of my fieldwork, with plans more fully developed at the time of writing. A major refurbishment of the Burrell Collection will include a full decant and redisplay of the collections, between 2016 and 2019 (Museum

Manager, pers. comm., 26.07.2013). In 2011, the Museum Manager spoke of being wary of adding too much interpretation, for fear of spoiling visitors' relationship with the gallery, relating to the 'ethos' described in Section 6.2:

> We want to keep islands of that very pure aesthetic, where the interaction between the exterior space and the building and the architecture is very important, but then we want to offer people very intensively contextualised and interpreted material, for the people that have actually come to learn something.

Tentative plans for the content of the new displays involved 'thematic clusters', namely 'domestic life, status and power, natural history, crossing continents, ritual and faith' (pers. comm., 26.07.2013). A BM curator and the retired Professor of Classical Art and Archaeology at the University of Glasgow had advised on the classical material.

At LLAG, a major refurbishment of the south end of the gallery will affect the exhibition of Greek vases (described in Section 4.2.2), which will no longer be displayed in a dedicated room.[108] The Head of LLAG described an intention to strip out changes to the architecture made in the 1960s alongside updated displays and interpretation, 'maintaining the story of Lever as a collector, but also being sensitive to his aspirations for displaying the building'. At the time of writing, NML has secured £1.2 million from the HLF towards the refurbishment project (LLAG 2015b). The Curator of Classical Antiquities reported that two themed cases, including Greek vases, will be added to the North Rotunda (pers. comm., 20.10.2014). Presumably, the vases from Thomas Hope's collection will be displayed, alongside the sculptures from the same collection: as the Head of LLAG said in 2011, regarding this potential option, 'It seems to make sense to bring the Hope stuff together even if we couldn't show the same amount' (Head of LLAG).

In Nottingham too, major changes are planned to the permanent displays. At the time of my fieldwork, the Collections Access Officer was hoping to replace the Ancient Greeks gallery with a Nemi display, following the 2013 temporary exhibition. She spoke of resistance to this from the Education team, but noted that 'both Greeks and Romans are on the National Curriculum' and 'that collection is far more important from a visitor point of view than the Greek material'. The Learning, Engagement and Collections Manager had suggested that a Greeks display might be retained elsewhere in the museum, in order to facilitate continuing use by schools. These early plans were overtaken by broader

[108] The room has been closed since 2012, when roof repairs were carried out.

redevelopment plans: by late 2014, NCMG had secured stage one Big Lottery Funding for the redevelopment of the Castle and Brewhouse Yard, where the reserve classical collections were stored at the time of my fieldwork. The Collections Access Officer was therefore preparing to move classical and other collections to new off-site stores. She anticipated that part of the Nemi collection would be included in the new displays at NCMAG, under the theme of 'Creative City' (pers. comm., 25.11.2014). This theme, relating to the museum's 'heritage and art collections', is one of three overarching themes. The others focus on the history of Nottingham Castle and on Robin Hood, reinforcing the local orientation noted in Section 5.2.1 (Nottingham City Council 2015). It remained unclear whether any Greek material would be displayed.

In summary, all of the case study museums reported some future plans involving the classical collections. All three case study classical galleries which had not been refurbished within the last five years, at the time I selected my case studies, were planned for redisplay in the near future. All these redisplay plans formed part of wider refurbishment schemes: the classical collections were not, themselves, the driver for redisplay. NCMAG seems likely to change the focus from Greeks to Nemi, but retain a classical presence. LLAG's refurbishment will significantly reduce the space dedicated to classical antiquities, by no longer displaying Greek vases in a dedicated gallery, though those which are planned for transfer to the North Rotunda may well be interpreted more effectively. Precisely how redevelopment will affect the Burrell Collection's classical antiquities remains to be seen, but it is likely that more contextual interpretation will be provided.

7.10. Summary

This chapter has provided evidence of a considerable range of further ways classical collections have recently been used in the case study museums, together with further evidence for the perceived benefits of classical collections (Research Questions 2 and 3). Some limitations to the use of collections were, however, again suggested, within particular disciplinary and institutional contexts. Here, a theme identified in the discussion in Chapter 5 recurred, relating to the targeting of local community, hard-to-reach audiences, which may be in tension with the perceived inaccessibility of classical antiquities. Some museums saw classical antiquities as less popular with visitors than other areas of their collections. My discussion of temporary exhibitions, however, demonstrated that classical material can also be perceived as a visitor draw. Use by schools was again

shown to be closely tied to the inclusion of Greeks on the English National Curriculum, opening up use of classical objects to considerable numbers of young visitors. The implications of this summary of uses of the classical antiquities in the case study museums, in the light of recent initiatives encouraging more proactive management of museum collections (MA 2012a), are further drawn out in the concluding chapter, where they are considered alongside the wider results of the collections scoping exercise.

8. The Meanings of Classical Antiquities

In this chapter, I present evidence from visitor, teacher, staff and stakeholder interviews for the meanings made from classical collections. This is the final strand of my conceptualisation of the role of classical antiquities (Figure 2.6) and directly addresses Research Question 3. The analysis includes both meanings made as a result of interviewees' specific encounters with classical antiquities, in the case study museums, and the wider interpretive frameworks the interviewees employed when talking about classical antiquities. The primary focus remains on casual visitors to permanent exhibitions. However, meanings for other users are also considered, through the perceptions of staff members, stakeholders and teachers, and are highlighted in the discussion where there were concentrations of perceived meaning relating to a particular use. The analysis is grounded in a social constructivist understanding of learning, as introduced in Chapter 2, seeing meaning-making as both individually and socially negotiated (Hooper-Greenhill 2007:42; Palincsar 2005). Individuals' meaning-making is shaped by their previous knowledge, experiences, motivations and interests – the personal context (Falk and Dierking 2013) – and by the collective understandings of the socio-cultural communities in which they participate (Wenger 2000).

8.1. Introduction

Table 8.1 summarises the categories of meaning which emerged in analysis of the full content of visitor, teacher, staff and stakeholder interviews. These were generated from the data and defined during analysis, as described in Chapter 3. They are, nevertheless, informed by the literature in ways discussed in the sections which follow, which present the categories one by one. Appendix 37 presents the data in more detail, and indicates where particular categories were concentrated in the sample, giving percentages to facilitate comparison across venues and group types. Figures are not intended to be generalised, though possible explanations for some concentrations are cautiously proposed, both here and in Chapter 9. Table 8.2 represents the degree of overlap between the meaning categories, in the visitor interviews, drawing attention to some patterns of association between them. It shows where pairs of meaning categories were coded within the same interview, and also where specific comments were simultaneously coded under both categories. The former broadly reflects overall concentrations of meaning-making, while the latter represents closer associations which are considered where relevant in the following sections. In four visitor interviews, three at

Table 8.1: The meanings of classical antiquities

Meaning category	**No. of visitor interviews**	**No. of teacher interviews**	**No. of staff and stakeholder interviews**
Art, craft and technology	70 (56%)	4 (67%)	31 (89%)
Past and present	57 (46%)	3 (50%)	25 (71%)
History	54 (44%)	4 (67%)	26 (74%)
Archaeology	41 (33%)	2 (33%)	23 (66%)
Conservation, preservation, age	35 (28%)	2 (33%)	15 (43%)
Storytelling and mythology	31 (25%)	2 (33%)	22 (63%)
History of collections	27 (22%)	2 (33%)	25 (71%)
Evocative, physical, reality	25 (20%)	5 (83%)	15 (43%)
Personal	21 (17%)	1 (17%)	4 (11%)
People	15 (12%)	0	17 (49%)
Sexuality and nudity	13 (10%)	1 (17%)	6 (17%)
Local	13 (10%)	1 (17%)	12 (34%)
Total no. of interviews	*124*	*6*	*35*

GNM and one at RAMM, no meaning categories were coded. This was for a range of reasons. Two interview groups answered my questions so briefly that it was impossible to determine their interpretive frameworks, in one case probably due to a language barrier. One visitor focused on his intention to return with his grandchild rather than on his actual experience of the exhibition, and another interviewee's comments mostly related to other exhibitions within the museum, rather than the classical exhibition itself.

Data from interviews with staff and stakeholders, visitors and teachers are discussed separately due to differences in scope and perspective. Visitor comments related to their own experiences of classical antiquities, whereas staff members and stakeholders also spoke of expected or perceived responses by visitors, and other users of the collections. Many of the museum staff had been involved in creating the displays of classical antiquities, and spoke of their intended messages (see also Section 6.2.3). Teachers spoke of expected or perceived responses by school pupils. In addition to these differences in scope, staff and stakeholders' communities of practice and associated interpretive frameworks (Section 5.3.2) are likely to differ from those of many members of the public, in their levels of professional and academic expertise. Visitors might be considered the 'ordinary readers' (Wolff 1981:107) of classical exhibitions, whose 'reading is theoretically innocent and analytically naive'. Of course, the boundaries are by no means

Table 8.2: Associations between the meaning categories: number of visitor interviews (out of 124) including at least one comment which was coded under both meaning categories. Shading represents associations where at least one quarter of the comments in one or both of the meaning categories was also coded under the other (showing the higher percentage)

25%-49% 50%-74% 75%-100%

		Archaeology (41)	Art, Craft &Technology (70)	Conservation, Preservation, Age (35)	Evocative, Physical, Reality (25)	History (54)	History of Collections (27)	Local (13)	Past &Present (57)	People (15)	Personal (21)	Sexuality &Nudity (13)	Storytelling & Mythology (31)
		No. of interviews where both categories were coded in the same interview											
Archaeology (41)	**No. of interviews including specific comments coded under both categories**		23	14	9	22	10	6	24	6	8	3	13
Art, Craft & Technology (70)		5		31	15	29	22	8	30	11	13	12	17
Conservation Preservation Age (35)		2	17		6	18	9	5	18	4	6	5	6
Evocative Physical Reality (25)		2	6	4		15	6	2	9	9	4	1	5
History (54)		3	6	2	7		11	5	29	7	11	5	15
History of Collections (27)		4	2	2	1	1		6	15	5	9	6	5
Local (13)		2	3	0	0	2	4		9	2	1	0	2
Past & Present (57)		6	19	10	5	17	3	5		10	10	3	16
People (15)		2	7	2	5	1	2	0	8		3	2	6
Personal (21)		1	2	0	1	0	0	0	2	0		4	6
Sexuality & Nudity (13)		0	1	0	0	0	1	0	1	0	0		5
Storytelling & Mythology (31)		3	2	0	1	1	1	1	1	1	1	0	

fixed, and a non-specialist member of staff may bring a 'lay' approach, while a museum visitor's interpretive communities might lend them an 'expert' perspective. The following discussion includes some consideration of the extent to which concentrations of meaning map onto the divisions between museum 'insiders' and visitors, as well as, more generally, whether meanings are shared between members of particular communities. I also make links with personal and socio-cultural factors such as previous knowledge and social status, as influencing the meanings individuals made.

8.2. Art, craft and technology

Csikszentmihalyi and Robinson suggest that classical objects can inspire particularly deep aesthetic responses:

> Monumental statues from antiquity, such as this Aphrodite, connect us to other eras and have a vast amount of historical interest. Such works stimulate us both emotionally and perceptually, providing the deepest kind of aesthetic experience. (1990, frontispiece caption)

Regional museum collections rarely include such 'monumental' objects, or canonical masterpieces, though among my case studies LLAG is a notable exception (Section 6.2.5). Nevertheless, the category 'art, craft and technology' was the most commonly coded in both visitor (70 of 124) and staff and stakeholder interviews (31 of 35). The category was defined as 'relating to classical antiquities as art objects, in terms of the craft and technology involved in creating them, or placing them in an art historical narrative'. This section, then, concerns responses which specifically considered classical objects as art or the product of craftsmanship. Other categories of response which can equally be conceived as part of a wider aesthetic experience are also discussed in later sections.

In 49 of the 70 visitor interviews, the comments coded in this category overlapped with benefits coded under 'aesthetic enjoyment' (Section 6.3.3.2). The majority of these were 'perceptual-formal' (Csikszentmihalyi and Robinson 1990:28ff.) responses, appreciating artefacts' physical qualities and admiring their craftsmanship. For example:

> Just...really beautiful, you know, how they've carved out the stone, the marble stone statues. (L19W1)

In 16 interviews, comments in the category were also coded as changes in attitudes and values, with a mix of purely emotional and more reflective responses. In 23 interviews,

comments relating to art, craft and technology overlapped with comments coded under knowledge and understanding, representing more intellectual responses. For example, at NCMAG, a sculptor spoke about her response in quite analytically sophisticated terms:

> That's why I come to museums, because I love looking at how, you know, previous civilisations have depicted their culture, but then how it changes over time and we may see it as a completely different visual object than how they saw it. (Nott7W)

Csikszentmihalyi and Robinson (1990:180-1) suggest a developmental dimension between the different categories of response, usually moving from formal, to emotional, to intellectual as an individual becomes increasingly expert. Generally, then, intellectual responses may be the preserve of those with additional background knowledge and ready-built interpretive strategies.[109] Correspondingly, it is possible that 'perceptual-formal' responses, which focus on observable material qualities, might sometimes reflect a lack of 'cultural capital', associated with lower levels of formal education and lower socio-economic status. According to Bourdieu, 'a work of art has meaning and interest only for someone who possesses the cultural competence, that is, the code, into which it is encoded' (1984:2). Drawing on Panofsky, he finds that viewers unequipped with the necessary interpretive strategies are forced to respond to the work of art through everyday, practical experience. Csikszentmihalyi and Robinson's modes of response provide another way to conceptualise different levels of engagement.

Overall, the relatively small number of visitors with lower levels of education and in lower socio-economic categories, within my sample (see Section 6.1.1; Appendix 24), means it is difficult to draw conclusions about the effects of these factors. However, the data available suggests that the distinctions are not clear-cut. Some visitor interviewees with lower levels of formal education (GCSEs only) evidenced a perceptual-formal mode of response, but others responded in more intellectual terms. For example, one spoke of the dominant colours of Greek vases as compared with Chinese willow pattern, suggesting she was building an intellectual framework of different styles (L19W2). Among visitors of lower social status (NS-SEC 4 and 5), there were again some comments coded under knowledge and understanding. However, these tended to be making links between past and present (Section 8.3). As a form of response which draws on present-day experience and often

[109] In their studies of visitor meaning-making in art galleries, Hooper-Greenhill and Moussouri found that, where visitors had formal qualifications in art, this gave them 'more access to tools and institutions of the art-based communities' and meant they were 'able to use abstract art categories and art terms' (2001:35).

referred to formal aspects, this is perhaps more accessible than some types of intellectual response, which require specialised forms of knowledge such as art history. A few interviews seemed to confirm the power of aesthetic knowledge as a form of cultural capital. A visitor to LLAG, both highly-educated and in NS-SEC 1, spoke of being, in his younger years, 'more concerned about [...] the kudos of knowing a certain artist' (L21M). As discussed in Section 6.1.8, another (L9M) seemed to be using his superior knowledge of art, having studied art at college, to impress his female companion.

The highest proportion of visitor interviews including comments in the category were in the two art galleries, LLAG (23 of 24) and the Burrell Collection (16 of 18). The lower proportions, in the venues categorised as having 'archaeological' and/or 'historical' style displays (Section 6.2), probably relates to the nature of the objects displayed (Section 6.2.5), as well as their mode of presentation. At both GNM and the Ure Museum, more than half of visitors nevertheless made comments relating to art, craft and technology. Given the considerable differences between these two venues, with much more emphasis on the aesthetic at the former (Section 6.2), this similar proportion demands consideration. The number of comments at the Ure Museum was very slightly inflated by my prompting of visitors to discuss a statue of Aphrodite displayed in 'masterpiece' style (Figure 8.1).[110] 'Art,

Figure 8.1: Ure Museum, statue of Aphrodite displayed at entrance

[110] I showed visitors two photographs, the other showing the Rhitsona excavation display (Section 8.5). This method was tested in my pilot project but dropped for other venues.

craft and technology' was in fact the dominant mode of meaning-making at GNM, despite being coded in a considerably smaller percentage of interviews than at the two art galleries, which reflects generally lower levels of meaning-making in GNM interviews, further discussed in Chapter 9. In each of the other 'historical' style displays, at RAMM and NCMAG, only four interviews included comments in this category.

As discussed in Section 6.3.3.2, seven visitors used the classical galleries as inspiration for their own creative practice. Some, especially children, made art-related meaning from the classical collections very directly, by actually using them as the basis for artwork: spontaneously sitting down to draw something (R4), using a trail which encourages drawing (R7), or expressing an intention to use them as inspiration in future (R15). Five staff and stakeholder interviewees, and four teachers, made comments in this category which specifically referred to schools use. Most of these similarly related to using classical collections as an inspiration for art activities.

For staff and stakeholders, 'art, craft and technology' was an extremely prevalent interpretive framework: only four interviewees, all at RAMM, made no comments coded in this category. For some, notably Shefton and the Ure Museum Curator, interpreting the classical objects through an art historical lens was an academic approach. For others, it seemed to be a personal reaction. The NCMAG Learning, Engagement and Collections Manager said:

> I think the pieces are so stunning, [...] they're so out of our normal world, that they are kind of "wow". They can make a huge impact [...] in a similar way to fine and decorative art.

Interestingly, she describes the classical objects as *similar* to art, rather than actually *as* art, having perhaps internalised their classification as archaeological objects within NCMG's structure.

Reading Museum's Learning Development Officer spoke of Greek pottery having 'an aesthetic value which even young children can appreciate, anybody can appreciate it' and thought that this gave it 'a certain gravitas' and 'status, as a beautiful thing'. She contrasted the museum's Greek collections, as being 'artistic' and 'ornamental', with the Roman as 'more utilitarian, so you can look at tools, and bits of glass and metal and nails', concluding, 'That might be an issue with how people see civilisations, through the objects that have come to us, are selected for us.' This reference to the effects of the history of

collecting recalls the dichotomies traced between foreign classical and Romano-British collections in Section 2.1, and a visitor's comment in Section 6.1.7. The Burrell Collection Museums Manager also made the point that 'classical material can be very useful' in considering the 'whole history of what art is, and the extent to which what we think of as art is a very modern concept'. Again, this relates to the way Greek antiquities have been framed as aesthetic objects, through the history of their collection and reception. Dyson asks whether displaying vases as works of art in museums 'distorts their place in ancient society': 'Shouldn't we rather look at them as artisan products and objects of trade, more important for the study of trade and consumer culture, than as high art?' (2006:167). The focus on the aesthetic at the expense of the contextual is argued to contribute to the illicit trade in antiquities (Chippindale and Gill 2000; Gill and Chippindale 1993; also Shanks 1996:59). Perhaps my interviewees' frequent responses to the classical objects on display as aesthetically beautiful works of art are the result of socio-cultural conditioning: maybe they find Greek vases beautiful, because their display in art museums across, and now beyond, the western world has instilled this as the appropriate response.

8.3. Past and present

Holtorf has argued that 'heritage today is not so much about education regarding the past as it is about storytelling in the present' (Holtorf 2010:50). Merriman (1991), in his survey of public attitudes to heritage, found that, in answer to the question 'what do you think is the main reason for studying the past?', 49% of respondents gave 'present-oriented' answers (to understand the present and how we got here) and 26% gave future-oriented answers (to learn from our mistakes and predict the future). In my research, 25 (of 35) staff and stakeholder interviews and 57 (of 124) visitor interviews included comments 'reflecting on the relationship between past and present. This may be in terms of similarity, difference, connection or influence'.

This interpretive framework was especially dominant at NCMAG, where the influence of the Greeks on the modern world was the gallery's key message (Section 6.2.3). All five staff interviews included comments in the category. For example, the Collections Access Officer spoke of 'bringing something through to the contemporary' as an effective means of interpretation for visitors. For the Registrar, it seemed to be a personal response:

> As an enthusiast for archaeology, I would say yes, it links us directly to our culture, our past, as [...] "western Europeans". (Registrar)

The highest proportion of visitor interviews including comments in the category was also at NCMAG (20 of 21). Some visitors simply commented on a specific fact that had interested them. Others drew more general conclusions about the influence of the classical past, which were clearly grounded in the gallery interpretation:

> I'll probably remember that "six of the best" there. Because they liked, sort of things that are relevant today, like democracy, like medicine, architecture, it was all being developed by them and then developed on by the Romans. (Nott21M)

As noted in Section 6.3.1, attention focused on the Nike cap displayed in the gallery. Visitors commented that it was a good way of engaging both adults and children with a distant culture.

RAMM's gallery also has a small section relating to the legacy of the ancient world, but the nine visitor interviews which reflected on past and present seemed more generally inspired by the gallery as a whole. None of the other case study exhibitions directly address the topic, yet at least a quarter of visitor interviews in each location evidenced meaning-making in this category. In nine staff and stakeholder interviews, and two teacher interviews, comments specifically related to schools' use of classical collections. Members of staff at three museums talked about designing schools sessions in ways which point out links and similarities between the classical past and the present. They seemed to feel that stressing points of contact was a particularly useful means of engaging young learners with the ancient Greeks.

The former Director of Archaeological Museums, in Newcastle, commented that 'the general public seem to be seeking to confirm whether the people in the past were like us or were different to us'. This echoes the findings of Csikszentmihalyi and Robinson regarding the communicative dimension of the aesthetic experience:

> Two modes of communication with an era or culture were distinguishable: one emphasized the differences between the past and the present, while the other emphasized the continuities. (1990:63)

This receives considerable support from the evidence from my visitor interviews. Many emphasised differences.[111] Interviewees often compared the present unfavourably with the

[111] Moussouri, in research at the Archaeological Resource Centre in York, similarly found that nine interview groups (out of 29) 'directly contrasted the objects used or the practices employed in the past with those of the present' (Moussouri 1998:26).

past. Frequently, this concerned the skill levels of the ancient people. There was accordingly considerable overlap between the categories 'past and present' and 'art, craft and technology' (the same comments were coded under both these categories in 19 interviews). For example:

> It's all the history [...], what these people did, back in those days. And they don't have the tools that we have today for these things. And I don't think that we can come up with anything as good as this. It's amazing. (G6M)

A few visitors, however, seemed to see evidence for progress. Others related to the ancient world in terms of continuity or similarity, comparing, for example, ancient and modern coins and jewellery. Some were interested in both 'how different and similar things were' (Nott2M1).

Two members of staff stressed the 'exoticism' (RAMM Curator of Antiquities) and 'mysterious' nature of these collections:

> The further back in history, the more mysterious it becomes, because it's so far out of living memory that so much of it is speculation. [...] People love a mystery. (LLAG Education Manager)

Karp speaks of museums as 'an arena of discourse about the "other"', which 'use the organizing principles of difference and similarity to produce the imagery of the "other"' (1991:375). He calls exhibitions where the emphasis is on difference 'exoticizing' and where it is on similarities 'assimilating'. I introduced the category 'exoticism' into my preliminary coding scheme, based on the comments cited above, and the fact that this is a common response to Egyptian collections (see Section 5.3.4). It quickly became apparent that, in fact, this was not a common frame of meaning-making for classical objects, except insofar as they are distant in time (captured under 'conservation, preservation, age', Section 8.6).[112] The predominant mode of understanding classical collections in UK museums remains 'assimilating', in the tradition of Hellenism, by contrast with the 'exoticizing' strategies applied to Ancient Egypt. Where the ancient Greeks are seen as different, this is primarily in terms of admiration for their qualities in comparison with the present, rather than in terms of exoticism or mystery. Closely connected with this 'assimilating' mode were comments regarding the influence of the past on the present. For example, one

[112] While they are also geographically distant, this did not seem to represent a common frame of meaning-making but instead enters my analysis as a limitation resulting from the public and policy-makers' preferences for a local interpretive framework (see Sections 5.2.1; 8.12 and 9.3.3).

interviewee referred to ancient Greece as 'the bed of civilisation', saying 'they gave us what we have today, really, the foundations of what we have today' (E7M).

RAMM's Assistant Curator of Antiquities tied the relationship between past and present to the kinds of social objectives discussed in Section 5.3.3, relating to using the past as a way to shape society's future:

> I see archaeology as a [...] really important tool in modern society, to providing a link with past people. I think today people are very focused on the here and now and the future and where they want to be in the future, and there isn't enough reflection about the past, and how people have got to where we are today, and what lessons we can learn. (Assistant Curator of Antiquities)

She saw the familiarity of Greek and Roman culture, due to its influences on modern European culture, as helpful in promoting this kind of reflection, which can then also be broadened out to consider other, less familiar, cultures.[113] Scott's Australian research, conducted via online Delphi panels, similarly identified 'access to the past' as an 'intangible' benefit of museums, seen as important by the public cohort for a number of reasons derived from considering its relationship with the present. For example, 'the lessons learnt from the past can help us both evaluate the present and guide us into the future' (Scott 2006:66). The Ure Museum Curator also spoke about ways the past can help us to reflect on the present, giving the example of how considering the place of women in Greek society can help us reflect on contemporary female citizenship. At the Burrell Collection, the Museums Manager spoke at length about possible connections which could be drawn, suggesting ways classical collections could be linked with contemporary socio-political issues such as economic migration and cultural imperialism. Visitor comments of this type were discussed in Section 6.2.3.6, regarding social benefits. Chapter 9 discusses this potential role of classical collections in greater depth.

Three visitors spoke of a sense of 'contact' or 'connection' with the past:

> What I get out of it, is that I can retain that connection with the past and humanity, that we share with these people from a thousand years ago, two thousand years ago, or five thousand years ago. (G3M)

Three visitors referred to gaining a sense of perspective. For example:

[113] Settis (2006) makes a similar point, discussed in Chapter 9.

> It brings children into an understanding that there has been hundreds of years of other people's lives and perspective of how people used to have different beliefs to now. [...] It makes you realise that you're not here very long, and how life has been around a long time. (R14W)

Scott's research also pointed to 'the development of personal perspective' as an 'intangible' benefit of museums, relating to the 'ability to see the present in relation to history' (Scott 2006:66) or 'the opportunity to reflect on the human condition, our relationship to ourselves, to others and to the world' (67). Csikszentmihalyi and Robinson make the point in dramatic terms:

> The aesthetic experience develops sensitivity to the *being* of other persons, to the excellence of form, to the style of distant historical periods, to the essence of unfamiliar civilizations. In so doing, it changes and expands the being of the viewer. It is not an exaggeration to say that these features of the aesthetic encounter have a vital bearing on the survival of the human species. [...] Total involvement in an aesthetic experience forces viewers to confront their emotions and values and provides a taste of sharing the essence of other beings, other ways of life. (1990:183-4)

This kind of 'total involvement', it should be noted, is comparatively rare. However, the visitor comments cited at the beginning of this paragraph suggest that classical collections do enable some visitors to 'expand their being' in the way described.

8.4. History

Holtorf has observed that, for many, the importance of heritage is not its 'literal' but its 'metaphorical' content (2010:43). However, Merriman (1991) found that in answer to the question 'what do you think is the main reason for studying the past' 43% of respondents gave past-oriented answers (for curiosity, knowledge of life in the past). Encounters with classical antiquities would be expected to fit into what Csikszentmihalyi and Robinson term the 'historically-oriented encounter', which groups together 'the appreciation of a work historically, art historically, and biographically' (1990:50).[114] This section considers the evidence for interviewees' responding to classical antiquities as 'history', defined as 'relating to classical objects from a specifically historical perspective,

[114] In my analysis, 'art historical' interpretations have been considered in Section 8.2, and 'biographical' perspectives would be considered within the category 'people' (Section 8.11) or 'history of collections' (Section 8.8) where relating to collectors.

for example as part of a chronological narrative or thematic understanding of ancient civilisations'. Together with the following subsection on archaeology, it suggests that many people do interpret them directly in terms of the information they can provide about the past.

The category was coded in 26 (of 35) staff and stakeholder interviews. Some members of museum staff saw the role of the museum, in general, as relating to the intrinsic value of preserving and learning about the past (Section 5.3.3). At the specialist Ure Museum, the Curator described the 'point' of a classical collection as

> To engage people with the relics of the past. [...] People should be given the opportunity to engage, because they're not going to know anything about the classical past if they don't start engaging.

Clearly she saw an inherent value in 'know[ing] about the classical past'. Staff at RAMM referred to the gallery's chronological organisation; the Burrell Collection Museum Manager spoke of potential for chronological interpretation within the planned refurbishment; staff at GNM referenced the social historical themes of the Shefton Gallery, while noting the lack of treatment of chronology (Keeper of Archaeology) and the difficulty of teaching university students within the thematic gallery, compared with the previous chronological display (Newcastle University Teaching Fellow). Nine interviews included comments in this category which related to schools use, in particular, including four of the six teacher interviews. This was surely linked to the targeting of schools sessions to those studying Ancient Greeks as a KS2 History topic (Section 7.2).

'History' was generally deployed as an interpretive frame in a relatively high proportion of visitor interviews in the venues with displays categorised as 'historical' (Section 6.2): the Ure Museum and NCMAG (in around two thirds of interviews), and RAMM (in over half the interviews), where it represented the dominant mode of response. GNM was the exception, with comments in only around a quarter of interviews (none in family interviews). This corroborates the predominantly aesthetic mode of response in this gallery, despite the historical interpretive themes, and further suggests a tendency for visitors to engage only superficially with its content (Chapter 6; discussed further in Chapter 9). Some visitors referred directly to their enjoyment of or interest in history (e.g. Nott12W; R5M). At RAMM, two interviews commented positively on the chronological structure of the gallery (E4W; E18); at GNM (New3M1; New16W) and the Burrell Collection

(G18W2), some visitors expressed a desire for a timeline. Some visitors specifically said that they had learned historical facts (e.g. Nott15W). Other made comments which suggested they were placing the ancient cultures within a mental chronological framework:

> It's another part in the jigsaw of your knowledge of whatever civilisation was there before us. Especially the great ones of Egypt, Greece and Rome. (G18M)

Other visitors specifically referenced social historical themes, or talked about having gained a knowledge of, or being interested in, the way people used to live, or 'what other people in different ages would have and do' (E8). One young visitor specifically related her experience of RAMM's gallery to her school study of Ancient Greeks as a history topic (E13G). One interviewee explained his greater interest in Greeks and Romans, compared with other, ethnographic, content of RAMM:

> The Greek and the Roman appeals to me [...] a lot more than how the Inuits lived, their culture, because they're still living like that now I guess, whereas the ancient Greeks, ancient Romans, that's gone, and it's just the artefacts in museums. What people learn through museums. (E7M)

This suggests that the value of museums, for him, particularly lies in the preservation of artefacts, for the sake of knowledge about the past.

Among visitors with the lowest educational levels (GCSEs only) and visitors in semi-routine and routine occupations (NS-SEC 5), this category was rarely coded, appearing in only two interviews. Merriman argued that there are two main approaches to the past:

> The first, common to all, is the personal sense of the past which relies on memory and attachment to places and things. The second, which is dominated by the educated and affluent, is the sense of an impersonal heritage which overlays the personal sense of the past. The impersonal heritage is that which has no direct connection with one's personal past, being expressed in terms of the history of other people, of the region, the nation or the world. (1991:5)

This may explain the relative lack of historical meaning-making among the less well-educated and less affluent participants in my study, given classical history is of primarily global rather than local relevance. Discussion of this point continues in Sections 8.10 and 8.12, regarding 'personal' and 'local' meaning-making.

8.5. Archaeology

This category was defined as 'showing awareness of classical antiquities as excavated objects; placing them within a wider framework of archaeology. This may include either making explicit reference to archaeology or simply referring to objects being found or dug up, or mentioning other ruins or sites in connection with the classical displays'. Around two-thirds (23 of 34) of staff and stakeholder interviews spoke about the classical collections in archaeological terms. Curatorial members of staff often responded in this way, especially those with a general archaeology background and/or participating in archaeological communities (Section 5.3.2). RAMM's Assistant Curator of Antiquities explicitly contrasted her interest in interpreting Greek vases from a more archaeological perspective and her initial perception of them as art objects:

> Before I started working on this collection fully, I hated the things. It was because there was this idea that these are "beautiful, wonderful objects" – I just couldn't engage with it – it was almost like an art history approach [...] and it just alienated me from the start.

At GNM, the Keeper of Archaeology specifically referenced the shift, in classical archaeology as a discipline, away from a distinctively art historical perspective (as discussed in Chapter 2) towards 'using the same techniques as prehistorians, for example'. The Former Director of Archaeological Museums explicitly aligned herself with archaeological modes of enquiry, in contrast with Shefton's art historical interests (Chapter 4). She felt that members of the public are less likely to look at objects from an aesthetic perspective:

> In the Museum of Antiquities I quite often used to talk to members of the general public about, what do they want to know about an object, and they wanted to know what it is, what it's made from, and what was the date, but then, after that, they were really interested in what it could tell us about people.

The evidence from this research does provide some support for her claim of visitors' interest in 'people' (Section 8.11). But, in fact, it demonstrates a strong interest in aesthetic qualities of the objects in museum visitor interviews (Section 8.2). This difference in perception may perhaps relate to the Romano-British focus of the Museum of Antiquities displays, leading to different, more archaeological, modes of visitor response, again due to the typical dichotomies between classical and British antiquities.

At the Ure Museum, all six staff and stakeholder interviewees viewed the collections through the lens of archaeology, either directly or obliquely. The Curator felt having the museum collection within the Department was beneficial for the integration of sub-disciplines within classics, including archaeology (cited in Section 7.4). The Head of the Classics Department spoke of the opportunity for students to engage with material culture in the Ure Museum with 'humanities questions in mind', in contrast with the scientific approach of the archaeology department. In the art gallery context of LLAG, only one of the four staff and stakeholder interviewees spoke of the collections in archaeological terms: the Education Manager, who also spoke of wanting to be an archaeologist as a child. At the Burrell Collection, however, despite the art gallery environment, three of five members of staff and stakeholders made comments relating to the collections as archaeology. All were participants in classical or wider archaeological communities of practice. The Museums Manager specifically drew attention to the limiting effects of the lack of archaeological context for the Burrell objects, due to their collection history: 'we are incredibly inhibited in interpreting the objects because they were all traded art objects, so we have no idea where they are from'. Overall, this discussion of staff perspectives regarding classical objects as 'archaeology' again evidences the tension between archaeological and aesthetic approaches, which has been traced through the history of collecting and academic study of classical antiquities (Chapter 2).

The definition of this category aimed to include 'lay' as well as 'expert' interpretations, via a broad definition encompassing mental connections with experiences or places relevant to the common definition of archaeology as site-based excavation. Nevertheless, a lower proportion of visitor than staff and stakeholder interviews included comments in the category, coded in just under a third of the visitor interviews. It was the dominant mode of response at the Ure Museum, which contains the word 'archaeology' in its full title (12 of 16 interviews). Given that classical collections in museums are very often divorced from their archaeological context (Chippindale and Gill 2000), it is comparatively rare to find a display like the one shown in Figure 8.2, which focuses on the Ures' Rhitsona excavations (see also Section 6.2.3).[115] I asked visitors to the Ure Museum to comment on a photograph of this display (see Section 8.2), which may have inflated the number of comments in this category: eight of the 12 comments were made in response to this question. For example, 'I think it gives you a real good idea of how it would look, if it was

[115] The objects displayed are not actually from Rhitsona, as is made clear in the interpretation, as these remain in Greece: this is a reconstruction using similar objects.

being excavated, I was going to say, with archaeology' (R14). Some visitors also made comments indicating that they viewed the Ure Museum within the wider framework of archaeology. For example, one family group were visiting because they had found details of the museum in their daughter's Young Archaeologists' Club brochure (R10).

Figure 8.2: Ure Museum, Rhitsona excavation display

A lower proportion of visitor interviews at the other venues included comments in this category. Visitors mentioned other archaeological sites or referred to 'ruins' or 'remains', in a way suggesting they perceive classical objects as fitting an archaeological framework. For example, one woman, when asked if she had been on holiday anywhere relevant, said that although she had travelled to Greece, she had not visited the 'real ruins' (Nott21W). Some interviewees were interested in where, or how, the objects were found. One couple were members of an archaeological society, thus directly participating in archaeological communities (Nott12). One visitor to the Burrell Collection talked about '19th century "archaeology"' in the context of wondering about the provenances of the objects on display (G8W). This relates to the kinds of issues raised in the interviews with museum professionals and stakeholders, regarding the tension between archaeology and museums, which have tended to privilege aesthetics over context. Generally, though, this issue was not raised by visitors, many of whom employed both archaeological and aesthetic interpretive frameworks side-by-side, with 23 interviews including comments in both categories.

Holtorf has argued that one strand of the appeal of heritage in popular culture is that it 'alludes to and evokes stories about the professionals producing it', including the

archaeologist, portrayed as 'a hero and role model, competent and resourceful, responsibly serving the interests of society and of humanity' (2010:49). There were small hints of this kind of narrative in my interviews. One woman was a devoted follower of Time Team (New18W2) and another spoke of always wanting to be an archaeologist (Nott4W). However, Holtorf's notion of archaeology's 'brand value' as an exciting, adventurous process was not a common frame of reference, perhaps suggesting that classical archaeology may have a different public image from other forms of archaeology, as well as a distinct academic profile (Section 2.3.1).

8.6. Conservation, preservation, age

Just over a quarter (35 of 124) of visitor interviews related to the classical objects in terms 'referring to the age of classical artefacts; commenting on their state of preservation; making specific references to objects' conservation or restoration or more general comments relating to the preservation of classical antiquities'. The definition of this category encompasses three different strands, but these were often closely interrelated in visitors' comments. The majority of comments coded in the category revealed visitors seeming awestruck or fascinated by the age of artefacts, and the fact they had survived for so long:

> Actually seeing that and explaining it to him, that's 4000 years ago or even longer ago [...] I think that's amazing, that's so old, and it's here. (G18W1)

Ascribing value to objects by virtue of their age has links to Romanticism. Pearce cites Riegl's notions of 'art value', 'historical value' and 'age value', ascribed to monuments:

> As the later eighteenth and earlier nineteenth centuries progressed, the 'age value' of objects witnessed by the visible signs of age and decay became a part of the way in which the seeing eye attributed quality and importance to the artefacts which passed before it. (Pearce 1992:194)

At GNM one couple had noticed an Etruscan alabaster cinerary urn, because to them it appeared 'more authentic' than other, better-preserved objects (New16).

Others made direct observations about the state of preservation of the artefacts:

> We were quite surprised by how old some of the bowls and things are, because they don't actually look that old until you read about them. (New17W)

Two visitor groups, both at LLAG (L1W; L4), spoke generally about preservation issues relating to the ancient world. Two visitors mentioned conservation and age as a reason why classical antiquities are more likely to be displayed in glass cases than other types of museum object (New15W; Nott4W). One young visitor to LLAG was looking for damage on the sculptures, wondering whether they had 'survived from years ago' and they had 'managed to put them back together' (L11G).

Visitors found the restoration of the sculptures of interest, with one in particular responding to details about changing restoration practices in the audio-guide:

> I think it was very interesting, particularly about the fact that they've reconstructed bits that sort of fell off and that now we don't really do that [...] I always imagined old statues [...] with an arm missing [...] To see one that's been reconstructed is different. (L23W)

This expectation of 'an arm missing' connects with the Romantic cult of the fragment, as well as the relative valorisation, in the nineteenth century, of un-restored Greek 'originals' – as exemplified by the Parthenon sculptures – as compared with the often heavily restored or reconstructed, usually Roman, works typical of eighteenth-century country-house collections (Jenkins 1992a:29). It seems likely that this visitor's mental image of a classical statue has been shaped by that tradition.

Fifteen (of 35) staff interviews spoke of the classical collections in terms of conservation, preservation and age. As the focus in this section is the meanings made from classical artefacts, comments simply referring to conservation as a museum function or describing objects' particular conservation histories were excluded. Comments referred to the same strands of meaning identified in the visitor interviews. For example, at LLAG, the Education Manager specifically commented that visitors 'often ask about [...] "has that been repaired?" You know, we will get asked about repairs and cracks and bits that are missing'. The Head of LLAG said

> I think there's a bit of wow factor with something like the Antinous sculpture. Sort of looking at it, quite in awe of it, once they realise its age and so on.

Five of the staff and stakeholder interviewees and two teachers made comments in the category 'conservation, preservation, age' which referred specifically to schools use, focusing around the element of the definition relating to 'the age of classical artefacts'. Five of them raised the issue that young children find it hard to grasp the age of ancient

artefacts.[116] Two stakeholders who use classical artefacts for higher education teaching spoke of students' excitement at being able to handle such ancient objects.

8.7. Storytelling and mythology

In 22 (of 35) staff and stakeholder interviews, and 31 (of 124) visitor interviews, comments were made 'relating to classical antiquities through mythology or their potential to tell an interesting story'. At RAMM, there was an emphasis on 'stories' in the planning of the new *Ancient Worlds* gallery (Section 6.2.3). The Assistant Curator of Antiquities spoke of this storytelling approach, in a way which also connects with an interpretive framework relating to 'people' (Section 8.11):

> A lot of the work we do at RAMM is very much storytelling about the objects, and we noticed that our visitors really enjoy it, and they like that sort of personal approach rather than the academic typology of pots.

Staff and stakeholder interviewees at other venues also saw mythology and stories as an effective means of interpreting classical objects. The Senior Curator (Burrell Collection) said:

> The myths have struck me as a very good way to get into the subject, because of the illustrations of the myths that we have on the ceramics, you know, you can tell great stories with wonderful, almost cartoon like imagery.

In general, storytelling has been adopted by the museum sector as a helpful solution to problems of interpretation in the context of postmodernist relativism (Baker 2013:44-5; O'Neill 2006b; Roberts 1997).

Many of the visitor comments were positive about this mode of interpretation, and therefore support the professionals' opinion of public enjoyment of this interpretive approach. One young man commented on liking the 'stories behind' the paintings on Greek ceramics (Nottingham 14M). Two references at RAMM also related to why visitors found the Greek pottery interesting. For example: 'I think it tells a story, I like to see, try to work out what the story is' (Exeter 20W). A visitor at LLAG commented:

[116] Schaffer (2010:40-3) provides a constructivist account of children's development of a sense of time and history.

> If there's a kind of story behind them, which obviously a lot of the Greek and Roman things do have, then it's interesting, more, to explain to my son as well. (L21M)

One RAMM interviewee suggested that more should be made of the 'narrative' or 'story' behind the objects, regarding how they were used in everyday life (Exeter 1W).

Many visitors mentioned mythology in general or specific aspects of myth as part of their experience of classical objects. Many had some previous knowledge of mythology. Children had knowledge derived from popular books and films, as well as from school study of the classical world (Section 6.1.2).[117] This probably accounts for visitors' positivity about this interpretive frame. Falk and Dierking note that the topics visitors are most likely to attend to and learn from are those which they '"sort-of" already [know] something about' (2013:94). One visitor comment, at the Ure Museum, particularly echoes this point:

> I know enough about it to be able to point at something and say, oh that's a sphinx, or that's Pegasus, or that's probably a satyr – I've got that level of interest. So I suppose it's pleasing because I'm recognising things. (R11W)

The Ure Museum Assistant Curator spoke of previous knowledge of myths and legends as helping visitors to engage with otherwise unfamiliar classical objects, making them 'that much more comfortable to go into a collection like that'. Baker (2013) has demonstrated the extent to which museum interpretations of classical objects have been and continue to be underpinned by narratives based on ancient texts. In the context of a discipline which has privileged text-based study (Section 2.3.1), it is unsurprising that a prevalent means of engagement with objects should be through stories familiar from texts, a long-established mode of attributing significance to classical objects (e.g. Coltman 2006b:174ff.).

8.8. History of collections

The category history of collections was applied to comments which 'related to the particular history of each case study collection, or to the history of museum collecting of classical antiquities in general, including questions of ethics and repatriation'. It has direct relevance to Research Question 4, regarding the effect of the history of classical collections on the way they are perceived and used today. Staff and stakeholders made comments in

[117] The Cambridge Classical Schools Project found that teaching through 'myths, legends, artistic and architectural remains' was more common in schools than other themes in the National Curriculum (1999:2).

this category in over two thirds of the interviews, which fell into three main strands. Comments in the first related to institutionally self-referential interpretation which had been intentionally adopted in the museum displays, or other means by which the history of collections was deliberately employed as a narrative framing, shaping and/or justifying their current role. Self-reflexive display modes, consciously referencing institutional history, have been popular in the sector for some years: Rees Leahy (2012) notes the 'fashion for historicism' which began as early as the 1970s with art gallery re-hangs in historical style, the most prominent example of which is the BM's Enlightenment Gallery. Among my case studies, RAMM's Collections and Interpretation Officer described how the history of the collection deliberately runs through RAMM's interpretation:

> We wanted to be upfront [...] We're a Victorian museum, and these are our origins, these are the stories of some of the people who collected material, because we think [...] people are interested in that.

The Head of LLAG discussed the meaning of LLAG's classical antiquities in these terms: 'I think the real story, the big story, so to speak, of those things at the Lady Lever, is about Lever as a collector'. This point of view carries through to the interpretation introduced in more recent years, and plans for redisplay (Sections 6.2 and 7.9).

The history of the collection is embedded in the Ure Museum's name, as well as being prioritised in its display (Section 6.2), and framed aspects of all the Ure Museum interviewees' responses. The Ures' formation of the collection was referenced as a factor shaping its current role. For example, the Curator clearly justified her preference for keeping the museum within the Department, rather than relocating together with MERL, in terms of the original purpose of the collections:

> They're not collected, they're not here for the purposes of public display, they're here for the purposes of education.

Brian Shefton's influence on the collection was also repeatedly referenced at GNM. At the time of my fieldwork it was still very directly felt, in the way the collection continued to be managed and displayed, through his presence as a major stakeholder (Keeper of Archaeology; Senior Manager). The Newcastle University Teaching Fellow tied her commitment to the use of the collection in teaching and research back to the history of the collection:

> I think it's vitally important that it is used. I mean, that's why it was set up [...] It was established as a teaching and research collection and I think there's a danger that we forget that now it's in a public museum.

Comments in the second strand revealed how the history of the collection was seen to have affected the mode of display and interpretation in subtler, less deliberate ways. As Keene observes:

> Objects that are in museums express by their presence in the collection and in the ways that they are categorized, the culture of those who collected them, and those who managed the museum. (2005:40)

This was the case at the Burrell Collection. There, Burrell resisted the framing of the collection via the narrative of his own practice as a collector (Chapter 4), and this continues to inform decisions about its interpretation (Museum Manager). Burrell's practice, however, has clearly shaped the way the objects are interpreted and perceived. Speaking of the original installation of the displays, in the 1980s, the Senior Curator said:

> The general philosophy for these displays here was to actually present the objects as works of art, objects of beauty, rather like Sir William Burrell appreciated them.

This link between the display style and the collector's primary interests may have been intentional, at the time of installation but, by the time of my fieldwork, the impact of the collector's mode of viewing was seen as a limitation by staff members interested in telling a broader story, due to the lack of archaeological context (cited in Section 8.5).[118] There was also a suggestion that perceptions of Burrell's own priorities within his collection have affected the prioritisation of different collection areas. The Burrell Collection Volunteer Guide observed of the training offered to guides:

> Sir William Burrell himself, we're always told when we start our training, that he wasn't particularly interested in ancient civilisations. They just seem to have written it off.[119]

Classical antiquities are clearly not perceived as core areas of the collection, and the justification for this is based on Burrell's own primary interests.

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[118] A similar point was made by a stakeholder at GNM (Section 5.3.4).

[119] Her own view is that Burrell was in fact genuinely interested in his antiquities. I have discussed in Chapter 4 my own interpretation that Burrell did have some level of personal interest in the antiquities.

Finally, a few comments referenced the impact of the broader history of collections of classical antiquities on their role in the present. Asked whether he sees classical antiquities as having a distinctive role, GNM's Keeper of Archaeology spoke about their changing status:

> I think when the classical world formed a part of most people's education, and was seen as the basis of western civilisation, I think yes, there was something very distinctive about it. [...] Greek culture has been put on a pedestal, and maybe, yes, it should be on a pedestal, but maybe not such a high one, for various reasons.

Related to this is a comment made by the former Director of Archaeological Museums, speaking about Greek vases:

> It may be that there's something in the back of people's brains that makes them think that cultured people like these things and therefore they should like these things.

However, she felt that, in the case of larger-scale sculptures, over-familiarity may make them difficult to engage with:

> Particularly the naked statuary I think lots of people just think, "Oh it's another naked statue". Most town halls have got them somewhere around the place.

Perceived limitations to the role of classical collections, relating to the ubiquity of classical art in British public spaces, were discussed in Section 5.3.4. These comments suggest that the wider history of the collecting and display of classical antiquities is perceived by some museum professionals as directly affecting the ways they are perceived in museums today.

Perhaps unsurprisingly, given the institutional focus of this meaning category, a lower proportion of visitor interviews referenced the history of collections. Overall, comments were coded in this category in just over a fifth of visitor interviews. They were particularly concentrated in Burrell Collection interviews (12 of 18), mostly relating to Burrell as the collector. While there is relatively little interpretation relating to the collector, in deference to his own resistance, it is nonetheless very clear that this is the display of an individual's collection. Some visitors were clearly very interested in this biographical and personal aspect:

> I really love the fact that it was a person or persons' collection – you know, it's not just stuff that you might have bought for the museum, this is stuff that appealed to

> him, and he loved it and he owned it, so to me that's really special, because it's his taste and what he liked. (G9W)

One specifically referenced the relationship between the history of the collection and the nature of the display:

> Whereas in a lot of museums [...] there'd be quite a lot of material, or text on the walls, directing your gaze to look at this, pick out this particular item of interest, giving an overview, this seems to be more of a...well, it's a collection, kind of the assorted clutter of Burrell. (G16M)

It was surprising that fewer interviews at LLAG included reference to the history of collections (7 of 24), given that interpretation in all the rooms makes explicit reference to Lever's collecting activity (Section 6.2). At each of the other four venues, only two interviews included comments in this category. Again, this is surprisingly low at the Ure Museum, which is named after its founders, and has a display specifically relating to the history of the museum.[120] One visitor said, 'part of the charm of a museum like this is thinking about how it originated' (Reading 11W). At GNM, no visitors at all referred to Brian Shefton himself as the originator of the collection, which also seems surprising given the room is formally titled 'The Shefton Gallery'. The signposting, plans and maps, however, refer to it as 'Ancient Greeks' and I observed only four (of 25) visitor groups looking at the introductory panels explaining its origins. The Keeper of Archaeology had been keen to include Shefton's voice in the gallery – 'an interactive Professor Shefton' – but was 'overruled'.

Some visitors referred to the more general history of classical collections, with reference to the ethics of collecting and repatriation issues. Two interviews specifically referenced the Parthenon sculptures controversy (Nott9W; L19W). Another said 'a lot was probably stolen' (L1M). A visitor to the Burrell Collection observed:

> How lucky he was to be able to buy all that and that it's a bit unfair that the countries of origin don't have as much sometimes [laughs]. (G9W)

A visitor at RAMM, of Spanish origin, made a similar point: 'I don't like the fact that there's so many things in Britain in museums that come from Egypt and Greece' (E14W). It was striking, however, how few visitors, overall, referred to issues of repatriation or the ethics

[120] There were, however, numerous comments relating to archaeological collecting more broadly. These have relevance to the Ures' acquisition of the collection, but are considered in Section 8.5.

of classical collecting, in a total of only six out of 124 interviews, give the prevalence of these issues in both the press and in academic debate.[121]

8.9. Evocative, physical, reality

A fifth of visitor interviews included comments classed as 'referring to the special nature of seeing the physical object or the real thing, or expressing a sense that the museum experience evokes the reality of the classical past or transports them back in time'. This category is particularly significant as it reveals the particular benefits of contact with the ancient world through museum visiting rather than other media such as books or television. There were three main strands to visitor responses in this category, which were often interconnected. The first was a sense of the benefit of encountering the real object compared with images, sometimes expressed quite generally and sometimes in explicitly physical terms, such as being able better to appreciate scale and detail. This was sometimes expressed through comparison with seeing things in photographs or video footage. For example:

> It makes you appreciate a bit more, when you actually come to see it, how it's made and the attention to detail, you can't really see in images really, so actually be able to come and see, the exact detail. (R10M)

Csikszentmihalyi and Robinson (1990:29-30) report similar comments, in their 'perceptual' category.

The second cluster of comments related to a sense of somehow accessing or connecting with the reality of the past, through seeing the 'real thing':

> It's a tangible link, with 2000 years ago. [...] You actually see evidence of how people lived, and what they believed in, and how they lived their lives. (E7M)

Thus, visitors see museums as offering 'evidence'. One child clearly saw museums as providing an authoritative source: 'you go to find out whether it's actually true or not' (E2G). Some adults also seemed to feel the museum objects offered a kind of privileged access to reality. Again, visitors sometimes drew an explicit contrast with television or books (also Nott4W):

[121] There is an extensive literature on looting and repatriation, much of it focusing around the Parthenon sculptures. Hamilakis (2007) gives a nuanced account of the latter issue.

> It's almost like you watch things on the TV, you can see films or, you know, it doesn't need to necessarily be real, because you're watching it on TV, but then you're coming somewhere like that and you're actually seeing it first hand and you're thinking, it's right there. (G18W1)

This notion of unmediated experience of the real thing elides the museum interpretation and other framing devices which inevitably shape visitors' responses. The museum is seen as a source of evidence and authority: this increases the responsibility of museum professionals carefully to consider the interpretive frameworks they employ, and thus authenticate (Meszaros 2008; see also Chapter 9).

The third strand related to a more general sense of 'stepping back in time and visualising what it was like' (R9). A visitor at RAMM spoke of how 'it's nice to sort of take yourself out and go back in time' (E18W). One couple at LLAG seemed to have a particularly imaginative and empathetic reaction to ancient remains:

> Well it took me back in time, to the Roman times, really, when, you know, I can take myself back to what I'm looking at [...] If I see anything old [...] If I see anything that's been knocked down or something like that, I don't see it as that, I see what it used to be like. (L24W)

These comments have something in common with Csikszentmihalyi and Robinson's examples of 'historically oriented encounters' in which the historical dimension is seen as evocative. In their research, 'several people spoke of valuing art for its ability to evoke the flavor of an era with which they identified' (1990:53).

Fifteen (of 35) staff and stakeholder interviews included comments in this category. Only four staff members spoke of general visits to museum exhibitions in this way. LLAG's Education Manager described her perception that visitors feel as though 'they are standing within history, within the past' when visiting the sculpture rotunda. GNM's Learning Officer focused on the special nature of encountering the physical object, in a way which closely mirrored some of the visitor comments discussed above:

> To actually see the texture, to see the craftsmanship [...] and the sort of tactile quality to it, in some instances, you know, especially open display items. [...] For me, it's totally different to reading about something because it is that first-hand experience of it.

Staff and stakeholder comments mainly related to the experience of handling objects, in particular, in school sessions or other organised events, benefits of which were discussed in Section 7.3. There were some striking comments relating to higher education teaching and learning, focused on the advantages of handling the physical object. For example:

> I think that there's a reason why another term for understanding is, in English, to grasp. It really means that you learn by sort of handling something, get your hands on it, and sort of get an idea, even how big it is, how heavy it is, it makes such a huge difference in understanding the reality of ancient life. (Head of Classics Department, University of Reading)

Later in the interview, he spoke in terms of the evocative nature of the experience:

> It's like grabbing the piece of paper from Vergil's desk. [...] One of the last persons to handle this was someone in antiquity – I mean, that's really exciting. It puts you directly into the ancient world, in a way.

The Newcastle University Teaching Fellow cited positive reactions to artefact handling in student feedback surveys: 'most people felt that it gave them much more of a connection with the past, actually handling the objects'. Four staff and stakeholder interviews, and five out of the six teacher interviews, included comments in the category 'evocative, physical, reality', which referred to school use and, again, focused on opportunities to handle artefacts. Both staff and teachers pointed to this as a special benefits of the museum visit, enabling them to 'bring it alive for the children' (Nottingham school session user).

The idea of shared experience across time connects with debates about universalism, explored in Chapter 9, as well as with some of the issues which were raised above, relating to the category 'past and present'. Pearce discusses the illusory nature of such imaginative leaps across time:

> We must allow that the makers of the artefact are absent, and that the humanist sympathy which tries to call them up [via thumbprint on pottery etc] is only another form of rhetoric which makes the present of this past our present. Sympathy, however sensitive and well-read in the information which narrative history offers, cannot actually bridge the gap between past and present. (Pearce 1992:209)

As discussed in Section 8.3, however, this kind of evocative experience can, she goes, on, lead to 'an enlargement of the human spirit in the present which changes individuals and contributes to social change'.

Overall, comments coded under 'evocative, physical, reality' suggested that some visitors make an imaginative leap into empathy with the ancient people, through the physicality of the museum object: its physical presence seemed to be crucial, with contrasts drawn with images on screen or in print. This is especially relevant to sessions or events which provide the opportunity to touch and handle ancient objects. Hooper-Greenhill's (2007:170-188) conclusions regarding the nature of museum learning, based on the RCMG studies of school users in museums across England, are of relevance here. She notes that this learning 'was almost entirely concerned with physical immersion in carefully designed experiences where exploration of objects and sites stimulated bodily engagement' (171). She relates this to the opening of the pupils' minds and engagement of their emotions; and in some cases the achievement of a state of 'flow'. Hooper-Greenhill suggests that, by contrast with the 'enactive and embodied' learning experienced by the school pupils in the RCMG studies, 'the experience of most visitors to most museums is limited to a much more restricted approach to learning, one which is based on learning by looking' (2007:189). I would suggest that comments in this category suggest that even where their experience is based on 'looking' alone, some visitors still experience a reaction based on the physicality of the object, which imaginatively stimulates other senses and encourages emotional engagement. As one visitor said, 'you virtually have goose bumps' (G9M).

8.10. Personal

Falk and Dierking observe that, when examining exhibits, 'visitors try, often quite desperately, to relate what they are seeing to their own experience' (2013:124). This section turns to meaning-making 'relating the classical antiquities encountered in the museum to a specific aspect of personal previous experience'. The category definition was deliberately designed to exclude general references to personal previous experience, which were made in a large number of visitor interviews, often in response to my questions about related previous knowledge (discussed in Section 6.1.2). The category captures just those instances where a particular object or display seemed to have triggered or been interpreted through a particular memory. The category was coded in 21 (of 124) visitor interviews.

Some visitors made idiosyncratic connections: one visitor to the Ure Museum was interested in the dolphin featuring on the Aphrodite sculpture, because 'I'm a dolphin at Brownies' (R16W). Others made links with souvenirs or other objects they themselves own (G2M, G15W; Nott17M). Finally, some visitors made connections with visits they, or their friends and family, have made to the classical world (references to previous travel were only included where they explicitly made a connection with the gallery). For example:

> He went to Rome earlier this year, so you know, you're looking for some kind of link, for kids at that age, so just going in and saying these were made in the same place that you were in, two thousand years before. (L21M)

Four (of 35) staff and stakeholder interviews included comments in this category. All were speaking about visitor responses of this kind: it is perhaps unsurprising that this personal mode of response is less likely to be employed by individuals speaking in a professional capacity. RAMM's Assistant Curator of Antiquities spoke of trying to finding an 'individual link' when interpreting objects, both in events (see Chapter 7) and also in galleries, in order to make cultures which are 'so far removed from us, geographically and chronologically' more 'accessible'. She hoped to produce 'some spark or recognition to some part of their life'. The other three comments related to the number of visitors who have been on holiday to the countries the collections originate from.

Merriman's (1991) distinction of two approaches to the past, cited in Section 8.4, suggests that 'personal' responses, while equally likely to be made by 'educated and affluent' visitors as those of lower education and less affluent backgrounds, may be a more widely accessible interpretive strategy, likely to dominate over more abstract, impersonal responses among the latter audience. My data did not, however, support this interpretation for classical antiquities. None of the visitors of lower social status (NS-SEC 4 and 5) and only one of those with the lowest levels of education (GCSEs only) made comments coded in this category. Even personal connections to classical antiquities, this suggests, might be the preserve of educated and affluent audiences, though the relatively small numbers of interviewees in less well educated and lower social groups, and of visitor interviews in this meaning category overall, means it may be due to chance. If such a pattern were to be confirmed by further research, I would argue that it is very likely to be related to classical antiquities' foreign rather than local origins, further explored in Section 8.12, with connections largely made through travel and souvenir ownership.

8.11. People

Seventeen (of 35) staff and stakeholder interviews and 15 (of 124) visitor interviews spoke in terms classed as 'relating to classical antiquities as objects used by ancient people; seeking a human story'. At RAMM, a key aim in planning the new *Ancient Worlds* gallery was to focus on the ancient people (Section 6.2.3). The Assistant Curator of Antiquities referred both to interpretation for the general public and to her own personal response:

> I think it's really important especially with the archaeology collections because it is about people's history and individual stories, that people are able to access those stories; and the stories the objects can tell themselves, either about past cultures as a greater theme or about the individual people who were using them or made them, that's what's really interesting for me.

Only two of the 20 visitor interviews reflected this institutional intention to focus on the ancient people, speaking of 'how people lived' (E7M) and 'how humans have changed' (E16B1). One woman actually suggested more could be made of the stories behind the artefacts, and what they reveal about everyday life (E1W). This suggests that the intended 'storytelling' approach (Section 6.2.3 and 8.7) and focus on ancient people are not being communicated to many visitors to the *Ancient Worlds* gallery. The Assistant Designer noted that planned large banners, featuring images of people using or making artefacts, were dropped due to budget limitations. Perhaps these would have consolidated the approach and more clearly highlighted this interpretive intention.

Other comments drew on a sense of the 'continuity of the species'. This phrase was used by LLAG's Education Manager, who spoke about classical collections as 'relating to the human condition', and to a shared human desire for a form of immortality:

> I think archaeological objects appeal to that in people. It helps to give people's lives meaning. [...] If you are looking at something, and touching something that someone else has touched [...] a thousand years ago, two thousand years ago, that is really, really exciting, and it would say to me, personally, that person has left a little bit of their life.

The Burrell Collection's research, designed to canvas visitor opinions for a future redisplay, found that interesting themes were those with 'a human connection or a way that would

allow viewers to understand how the theme connects with people's lives' (Social Marketing Gateway 2012:3). The Burrell Collection's Museum Manager observed:

> If you look at history from a kind of evolutionary or psychological point of view, you'd have to realise that the things that are important to us, broadly, are the things that were important to people from the dawn of time. (Burrell Collection Museums Manager)

This sense of connection with ancient people connects with the discussion in Section 8.3, regarding communication with the past (Csikszentmihalyi and Robinson 1990:63ff.). It also recalls arguments about universal values and experiences, as ascribed to the classical world in the nineteenth century (Section 2.1) and still debated in the present. This issue is discussed in detail in Chapter 9.

In the 15 visitor interviews, there was considerable overlap between this theme and the categories 'past and present' and 'evocative, physical, reality', as well as 'art, craft and technology' (Table 8.2). For example:

> When you look at what they used things for and the detail and the decoration, I mean it really is the same, isn't it, as people, it's done in a different way, but they were trying to achieve what we do now, really, with different materials. (R10W)

Thus visitors were interested in the artistry and craftsmanship of the objects, as a manifestation of human skill. Interest in people, however, almost always related to the subjects depicted (Antinous, for example, or figures painted on Greek vases), the objects' collectors (as separately categorised in Section 8.8), or humanity in general, rather than to specific artists. This contrasts with the focus of Csikszentmihalyi and Robinson's (1990:56-62) discussion of personal and biographical interest, as a strand of the historically-oriented encounter. In the case of classical antiquities, in regional museums in particular, named artists are rare, and those about whom there is any biographical information even rarer. Combined with the academic turn away from identification of artists, with much more interest in archaeological and social context (Section 2.3.1), this means objects' creators are agents who receive little focus in the case study museums' displays and in visitor meaning-making, and have accordingly remained relatively silent in this research.

8.12. Local

Twelve (of 34) staff and stakeholder interviews and 13 (of 124) visitor interviews included comments 'explicitly relating to the classical displays by means of connections with the local area; seeking or providing a narrative which makes them locally relevant'. As this discussion specifically concerns the ways visitors make meaning from their encounters with *foreign* classical antiquities, this definition was designed to exclude general comments about preferring or expecting Romano-British material because of its local connection, or other generalised comments about preferences for local history. These are important and highly relevant, but have been considered in Chapter 6. Again, this category relates to Merriman's analysis of responses to the past as dividing into a sense of 'personal' and 'impersonal' heritage, with the former including 'attachment to places' and the latter, associated with more educated and affluent audiences, relating to 'the history of other people, of the region, the nation or the world' (1991:5).

Some of the professionals' comments reflected the issue of finding a role for foreign collections within a more local-focused museum, as discussed in Section 5.2. Comments were concentrated at RAMM, appearing in six interviews there. Three strategies were discussed: influences on the local area, notably its architecture; the use of foreign collections to amplify and expand on the presentation of local archaeology, for example by supplying 'grander' objects (Former Curator of Antiquities); and the history of collecting by local individuals. Two comments seemed to relate a collection's importance to its situation in its particular locality. GNM's Senior Manager spoke of the Shefton collection as 'a great resource [...] here on the doorsteps in Newcastle'. The Burrell Collection Learning Assistant spoke of 'making sure that the people realise that this collection belongs to the City of Glasgow', contrasting the Burrell Collection with KAGM, which local people think of as 'our museum', and clearly wanting to promote a similar sense of local ownership.

The proportion of visitor interviews including comments in this category was lower, but the same themes recurred. For example, at NCMAG, two visitors talked about influences on the local area which they had noticed in the displays, and which they had found particularly interesting (Nott5M; Nott18M). A visitor at RAMM said, when asked what he thought he got out of visiting the classical displays:

> How different cultures have influenced us, that's what I tend to look for, something that's connected with UK history. (E5M)

At NCMAG, one interviewee suggested it would be helpful to make a link between the Greeks and local Roman archaeology via the idea 'that some of the ideas formed in Greek mythology...the idea that the Romans used them' (Nott6M2). Relating to the history of collections, a visitor to the Burrell Collection said

> Originally we used to come and see things because of the interest in Burrell, being a Glasgow man. To start with that was a real interest to us, because we wanted to see what he had. (G15W)

For her, the entire collection gained meaning and interest from its local collector. It was also important, to a few visitors, that this collection was available in a local museum. A visitor to the Burrell Collections spoke of it being 'a real privilege that they are stored and accessible for free in Glasgow' (G16M). A LLAG visitor said: 'I was quite awestruck when I walked in there [...] Just to have it so close to home' (L3M1). This is particularly interesting in the context of this study of the role of classical collections in regional museums, suggesting some visitors are appreciative of having such collections held locally.

8.13. Sexuality and nudity

It is clear that some eighteenth-century collectors of classical antiquities had a particular interest in the sexual content and nudity of the artworks they collected and discussed. For example, Coltman (2009) draws attention to Richard Cosway's painting, *Charles Townley with a Group of Connoisseurs*, and associated letters. The painting has considerable sexual imagery and represents 'the illicit, intimate dialogue taking place between the collector (and members of his brotherhood) and the naked female form as sculpted in ancient marbles' (181). This interpretation is further supported by the evidence of a letter from Cosway to Townley full of 'sexual bravado', and another from one of the sitters, referring to the painting as 'the Lecture on Venus's Arse' (182). In the public institutions of Victorian Britain, such connotations were certainly not encouraged. For example, Beard (2012) points to debate over nude sculptures at the Fitzwilliam Museum and Gray (2012) discusses an episode involving a cast of Michelangelo's David in Preston's Harris Museum and Art Gallery. Nudity was more acceptable if viewed as 'ideal' (that is, with a moral and intellectual dimension) rather than 'natural' (that is, sensual) (Turner 1984:43ff).

In today's moral climate, the sexual content of sculptures can be more freely admitted and even highlighted, as in a number of exhibitions in recent years, for example

Seduced, at the Barbican in London, *Eros,* at the Goulandris Museum in Athens, as well as *Intimate Worlds*, at RAMM (Chapter 7.1). Thirteen (of 124) visitor interviews included comments in the category defined as 'referring to the nudity of human representations in classical art or responding to sexual themes in the classical displays'. These were highly concentrated at LLAG, with all but two comments made there. A number of the sculptures displayed there are nude, including the prominent central Antinous. The interpretation accompanying that statue includes the information that he was the lover of the emperor Hadrian. In addition, one of the first sculptures many visitors encounter on entering the room (via Entrance 3) is a nude statue of Hermaphrodite, part male, part female. Adults in three interviews seemed mildly shocked and responded to their slight discomfiture with humour and laughter. This is a common reaction for children too: a visitor attendant noted the tendency of children to giggle at the nude statues (pers. comm., 17.05.2011). I observed one large family group in which the children giggled repeatedly (L19).

Another male adult also responded with humour. Asked whether he found the gallery 'attractive', he joked, 'That would be better if it was a woman though up in the middle'. Speaking about his expectations for a Greek or Roman gallery, he said, 'Usually [...] the men are pretty cut up and that, like the sculptures are not fat, like the modern man'. Finally, asked what he got out of visiting the gallery, he returned to this idea again, saying 'I felt a little bit fat, looking at his stomach' (L1M). I would argue that this reaction, while humorous, also betrays some genuine discomfort relating to his own body image, prompted by the athleticism of the Antinous sculpture. Other visitors reflected on related issues in a more detached and serious manner. One woman wondered why the Antinous is so positioned that the apparent main entrance (Entrance 1) confronts the visitor with a rear view, wondering, 'Maybe it's because they don't want people to look.....[unclear] maybe some people would be offended by that' (L5W). Another was prompted by a combination of the gallery text and discussion in the interview, to readjust her own impressions of homosexuality in the Roman world, with an intention to find out more (L14W2). Another interviewee reflected on modern and ancient attitudes to homosexuality – as discussed in Section 6.3.3.6 – and another commented on hermaphroditism (L12W).

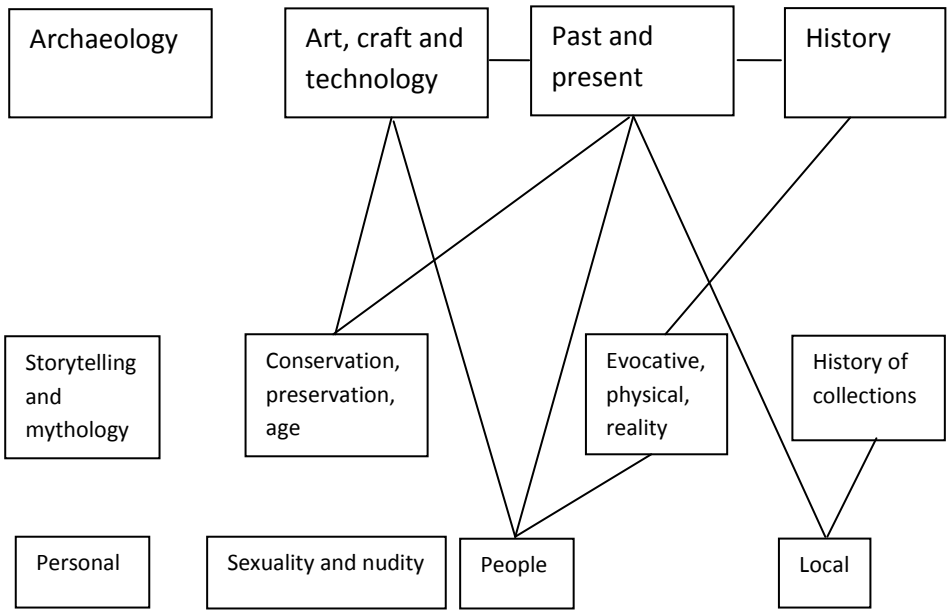
Just six (of 35) staff interviews included comments in this category. Three were speaking of RAMM's involvement with the *Sex and History* project discussed in Section 7.2. NCMAG's Collections Access Officer spoke of loans to a Nottingham University exhibition on Roman sexuality. The Burrell Collection Learning Assistant speculated that family groups

may often pass quickly through the classical displays to avoid children laughing at the nudity. At GNM, the Former Director of Archaeological Museums commented on the ubiquity of naked statuary, as cited in Section 8.8.

8.14. Summary

In her seminal analysis of the meanings attributed to the Hilton of Cadboll cross-slab, Jones identified archaeological, art-historical, heritage, folkloric and oral historical narratives at play, together with a range of 'local symbolic meanings [...] embedded in discourses about community, identity, place and belonging' (2004:27). In the case of classical antiquities in my case study museum exhibitions, the range of narratives and meanings is different – in large part due to the international, rather than local, reference of classical collections – but no less rich. Figure 8.3 represents the meaning categories, organised by the number of visitor interviews in which they were coded. The four categories which appeared in the highest number of interviews reflect three dominant academic approaches to classical objects. The prevalence of 'art, craft and technology' as an interpretive framework (for both visitors and professionals) must surely be linked with the art historical techniques and aesthetic mode of appreciation applied to classical objects

Figure 8.3: Meaning categories. The top level shows the major categories coded in 40 or more of 124 visitor interviews; the lowest level shows categories coded in fewer than 25. Links show where categories were closely associated in visitor interviews (see Table 8.2).



since the era of Winckelmann and Hamilton. Classical objects are, however, also frequently viewed through historical and archaeological lenses. The other most prevalent category was 'past and present', making connections between the ancient world and the present day, or reflecting on differences between them.

In the context of this study, and especially my fourth research question – exploring the effect of the history of classical collections on the way they are perceived and used today – the importance of the history of collections as an interpretive framework is particularly interesting: for museum insiders, this replaced archaeology in the top four ways of making meaning. Storytelling and mythology provided another common means of interpreting classical antiquities, linking both with popular culture and with another prevalent academic approach to the study of classics, through literature. Some meanings made from the classical objects show classical objects prompting consideration of issues with wider social relevance: for example, interviewees related to the objects through ideas of shared humanity, cultural identity and changing values. The chronological distance of the classical world emerged as significant in the category 'conservation, preservation, age', with classical antiquities valued for their survival and age. Other kinds of distance, however, did not emerge as a significant means of making meaning from these collections. The assimilation of the Greeks, as in nineteenth-century Hellenism, seems to remain a more powerful narrative. The foreign origins of these collections, however, has been noted as a factor negatively affecting both some visitors' interest (Section 6.1.6) and some organisations' perceptions of the collections' relevance (Section 5.3.4). Conversely, staff members and visitors sometimes found ways of interpreting the classical world in 'local' terms. Finally, the power of objects, in particular, over other media for the interpretation of the ancient world, is highlighted by the responses coded under 'evocative, physical, reality'.

9. The Role of Collections of Classical Antiquities in UK Regional Museums

In this concluding chapter, I argue that richly contextualised analysis and comparison of the six case studies has both enabled me to answer my specific research questions, and pointed to some more general conclusions, regarding the overarching question this research set out to answer: What is the role of collections of classical antiquities in UK regional museums? The chapter also highlights the relevance of this research to wider questions about the role of museums and classics in the modern world. Section 9.1 considers the three strands of my conceptualisation of the role of collections of classical antiquities – outputs, benefits and meaning – by means of data aggregated across the cases, in order to present overall conclusions. In Section 9.2, by contrast, I highlight the individuality of each case, considering the effects of the contextual factors identified in my theoretical framework (Figure 2.6) in shaping the role of classical collections. I return in Section 9.3 to key, overarching themes which have been repeatedly traced in preceding chapters: questions of elitism versus accessibility; the prioritisation of social objectives; and the balancing of local and global heritage. I argue that these themes are particularly significant for the role of classical antiquities in contemporary museums and also have broader implications for the place of classics in modern society. Finally, I indicate some future directions suggested by this thesis, for professional practice and academic research.

9.1. Outputs, benefits and meaning

My conceptualisation of the role of collections of classical antiquities included three strands: outputs, benefits and meaning (Figure 2.4). These determined my second and third research questions: What use is currently being made of the case study collections? What are the perceived benefits and meaning of encounters with these collections today? Here I summarise my conclusions, consider the effectiveness of this approach, and highlight the contribution of this research to professional and academic debates about the use, impact and value of museums.

9.1.1.Outputs

This section summarises the ways collections were being used in the case study collections at the time of my fieldwork (Research Question 2; Chapter 7). A broader picture was provided by the collections scoping project (Chapter 3), on which this discussion also draws. Seventy UK regional museums, as defined for the purposes of my study, are known to hold collections of classical antiquities, based on the 63 responses to my questionnaire

together with a small number known without doubt from other sources.[122] Two-thirds of questionnaire respondents hold 500 classical objects or fewer; almost a third hold 50 classical objects or fewer.

Classical objects were permanently displayed (or being redisplayed) in more than two-thirds of the museums. Eight museums were refurbishing their classical displays or had very recently done so, most either increasing or maintaining existing amounts on display, often as part of a refurbishment of the whole museum. Only at Manchester Museum was the redisplay significantly reducing the profile of the classical collections. Overall, the number of refurbished classical galleries suggests continued support for the use of classical collections. There have also been a considerable number of temporary exhibitions featuring classical objects in the case study, and other, regional museums in recent years (Section 7.1). The BM's UK regional touring exhibitions, on Greeks in 2007 to 2009 and on the Roman Empire in 2014 to 2015, will between them have travelled to twelve venues in the UK regions. Another notable exhibition was held at Dudley Museum and Art Gallery from 2006 to 2009, for which objects were loaned from many regional museums, including four of my case studies (Section 7.8).

Relevance to the primary curriculum emerged as a significant motivating factor for the display of classical antiquities in regional museums. This was demonstrated in the history of some of the case studies, notably RAMM and NCMAG (Section 4.2). The BM Greeks touring exhibition was also targeted at primary school users (British Museum 2009:135). Schools emerged as a major user group: almost two-thirds of the questionnaire respondents' classical collections were used by schools, including 15 museums reporting frequent use. Five of the case studies were offering a structured session featuring foreign classical antiquities. The focus was on primary schools and on ancient Greece, clearly driven by the inclusion of Greeks on the English National Curriculum for KS2 History (Section 7.2). The CSCP noted a lack of opportunities to study the Ancient Greeks outside the classroom (1999:25-26). In fact, my research shows that, while there are relatively few museums with Greek compared with Romano-British objects, there are museums with ancient Greek artefacts throughout the UK, within reach of considerably more schools than that project suggested. Museum schools services have expanded since the late 1990s

[122] Ulster Museums, Belfast; National Museums Scotland; Hunterian Museum, Glasgow; Garstang Museum, Liverpool; Manchester City Art Gallery; Pitt Rivers Museum, Oxford, and Sheffield Museums. The remainder of the figures in the discussion are based on the 63 questionnaire respondents.

(Hooper-Greenhill 2007:5-7), meaning that availability may have increased. A lack of readily accessible information about available collections and resources may also have led to their under-estimation. When I began this project in 2009, the Joint Association of Classical Teachers (JACT) listed only five museums in its website section on school trips, all but one in London, Oxford and Cambridge. This resource was subsequently much improved but, at the time of writing, still included only a small number of the museums identified in this research (JACT 2014). An intended future output of this research is to make available data about the location and nature of collections of classical antiquities, including provision for schools, as an online resource.

Almost two-thirds of museums reported some level of use of their classical antiquities by external researchers. Only five reported that their collections were thus used more than once a month. As might be expected, the two university-based case study collections were actively researched and used in university teaching and learning. The Ure Museum demonstrated a clearer integration of the collections into the academic activity of the Classics Department, paralleling its continuing physical integration. Since its relocation to GNM, there had been a shift in the balance of the Shefton collection's academic and public roles, with the latter dominant at the time of my fieldwork, and the former showing signs of strain. It seemed likely that the major factor maintaining active use of the classical collections in Newcastle University's teaching was the enthusiasm of a single member of teaching staff, in the face of administrative difficulties. Individuals' enthusiasm was an important factor in the non-university museums, too, in their relationship with and use by local universities. NCMAG's collection had been the focus of considerable research activity, particular around the significant Nemi collection. The other non-university case study museums, by contrast, were comparatively under-used in this regard. In the case of LLAG, this may in part be due to an unusually strong record of previous publication. There were some signs of a trend towards better integration of museums and local academic institutions, over the research period, probably due to increasing emphasis on public impact within higher education funding. At GNM, in particular, staff indicated a shift in emphasis by 2014, back towards university audiences.

Chapter 7 summarised other uses of the case study collections: in events and activities; by volunteers; through digital means; and through loan to other museums. Overall, the chapter presented a fairly encouraging picture of the degree to which classical collections are being used, describing ways they are being made accessible to a wide range

of audiences. Some limitations to their use were, however, also discussed. I suggested that they are sometimes perceived as less accessible than other areas of the museums' collections, and that they are perhaps less likely to be used in targeted work with community groups or hard-to-reach audiences. This may be connected with lingering perceptions of elitism, and is further discussed in Section 9.3.1. It should also be stressed that the case study collections, most of which are relatively large collections, do not represent the whole picture. The scoping project demonstrated that some museums use their, usually small, classical collections extremely rarely, or not at all. Nine (of 63) museums reported that their classical collections were never used by schools, by external researchers, or in other museum events. Five of them also had no classical material on display, suggesting that, in recent years, some collections have not been accessed at all.

This overview of the use of classical collections is of particular importance in the context of a profession taking an increasingly proactive approach to the management of collections. The *Effective Collections* programme (Cross and Wilkinson 2007; MA 2012a) encouraged acceptance of responsible disposal, with associated promotion of collections reviews. With growing concerns over museums' sustainability, it is no longer seen as acceptable to acquire ever-growing accumulations of objects, purely for the sake of unspecific potential benefits for future generations. If parts of their collections are not being actively used, museums are now encouraged to consider whether they might be more effectively housed elsewhere. Within this model, my research suggests that a small number of museums, reporting no uses of their classical antiquities, ought to consider where these sit within the context of their broader collections, their institutional history, and their present self-definition, and whether responsible disposal – ideally to another museum – might in fact be appropriate. It is widely acknowledged that such strategies must be adopted with caution and with due regard to the contingency of present-day priorities and perspectives. The widespread disposal of classical and other casts (Beard 2003:20-22; National Museum Directors' Conference 2003:10) is a case in point. Overall, my research has revealed relatively widespread use of collections of classical antiquities. It seems reasonable to conclude that their future in regional museums is, for the moment, largely secure, insofar as it is based on patterns of usage alone. My discussion now considers other ways of evaluating the role of museum collections.

9.1.2.Benefits and meaning

Research Question 3 engaged with issues of pressing relevance in the museum sector, regarding the impact and value of museums (Section 2.2). I focused on the benefits and meaning of classical antiquities for casual visitors to permanent exhibitions in the case study museums, together with a more limited consideration of perceived and intended benefits and meaning for school and other users. The GLO and GSO framework was adopted to analyse benefits, in order to avoid reinventing the wheel and to increase potential comparability with other museum research (Section 6.3). This section summarises my conclusions, discusses the relationship between the two concepts, benefits and meaning, and reflects upon the effectiveness of this approach. It concludes by suggesting that it is particularly important to pay attention to the interpretive approaches deployed in relation to classical antiquities, in the context of their history of ideological exploitation.

Beginning with benefits, a very high proportion of visitor interviews included comments evidencing a gain in knowledge or understanding. These benefits included learning facts and information and learning 'about' specific areas of knowledge, as well as the deeper level of understanding, where links and connections are made and knowledge is deepened or consolidated (Hooper-Greenhill 2007:52-3). The category coded in the next highest proportion of visitor interviews was 'enjoyment, inspiration and creativity'. These benefits ranged from having fun, to being surprised or inspired, to evidence of visitors experiencing the collections in a creative, exploratory way. An important strand within this category was aesthetic enjoyment, which was strengthened as part of its definition for the purposes of this research. Over a third of interviews revealed learning relating to visitors' attitudes and values: some developed a sense of empathy with the ancient people, or a sense of perspective; some evidenced emotional responses to the objects; some made comments relating to their attitudes towards themselves or towards museums. In around a fifth of the interviews, there was evidence of 'activity, behaviour, progression', usually relating to future intentions: for example, to find out more or to return to the museum. The final GLO category, skills, was coded in just nine interviews, mostly relating to intellectual skills or the ability to do new things. Of the GSO categories, a small number of comments evidenced benefits in the areas of mental wellbeing, through relaxation and mental restoration; cultural diversity and identity; and encouraging familial ties and relationships, with different generations bonding through a shared interest in the classical world.

My analysis focused on benefits in the short term, with the possible exception of those relating to intended future behaviour. Such reported evidence is, however, problematic without follow-up to determine whether intentions were realised. Other benefits may translate into long-term effects. For example, a particular increase in knowledge or skills, or change of attitude, may become a lasting part of an individual's skill-set and interpretive framework, with long-term benefits for their life (e.g. Hooper-Greenhill *et al.* 2000:24ff.). However, a very different research design would be needed to evidence this, not realistically achievable within the time limitations of doctoral research. I have also focused on benefits for individuals, rather than for communities or society as a whole, though benefits categorised under the GSOs can be considered to have collective implications. Social benefits are further discussed in Section 9.3.2.

In Chapter 8, I presented my analysis of the meaning-making and interpretive frameworks employed by museum staff members and stakeholders, by casual visitors to permanent exhibitions, and by teachers involved with school use of the collections. The meaning-making categories identified inform and are discussed within later sections of this chapter. For example, the framework of 'art, craft and technology' was particularly prevalent in both staff members and visitor interviews, but classical objects were also commonly interpreted through the lenses of 'history', 'archaeology' and, slightly less frequently, 'storytelling and mythology'. These strands of approach all reveal connections with the history of the academic study of classics and classical material culture (Section 9.2.2). An interpretive lens concerned with institutional and disciplinary history – 'history of collections' – is particularly interesting in the context of Research Question 4 (Section 9.2.1). Other interpretive responses pointed to the power of classical objects to contribute to social goals (Section 9.3.2).

To supplement the evidence for the benefits of collections of classical antiquities for casual visitors to permanent exhibitions, Chapter 7 discussed evidence of perceived and intended benefits of classical collections for other users, especially school pupils, based on interviews with staff members, stakeholders and teachers. This is an area where further detailed investigation might productively be carried out in future, more fully to explore the role of classical collections for a wider range of users. In my limited exploration, benefits were perceived across the full range of GLO and GSO categories. This included strengthening public life, a GSO category not evidenced in the casual visitor interviews, which related to the use of the Burrell collections for a citizenship-themed schools session.

The categories of meaning coded most frequently in relation to schools' use of classical antiquities – past and present; art, craft and technology; history; and evocative, physical, reality – seemed naturally to reflect the sessions' focus on history, due to the curricular link with KS2 History, on art or other creative activities, and on opportunities to handle real and replica artefacts. 'Evocative, physical, reality' also recurred in discussion of the use of collections in handling events for other users, including in university teaching.

Table 9.1 represents the degree of association between the categories of the two frameworks, benefits and meaning, in the visitor interviews. This is a rough and ready analysis, as sometimes the same section of text had relevance to two categories which were not in fact associated. The general patterns of association are, however, confirmed by a return to the coded text. Changes in attitudes and values were particularly associated with the meaning categories 'art, craft and technology' and 'past and present'. This reflects the number of emotional responses to classical objects as artworks, and the sense of empathy or perspective gained by reflecting on the relationship between past and present.

Table 9.1: Associations between meaning & benefit categories: no. of visitor interviews in which specific comments were coded in both categories. The shading represents where the double-coded comments were found in 25% or more of the total no. of interviews with comments in either of the categories (showing the highest proportion).

25-49%; 50-74% 75-100%

	Activity, Behaviour, Progression (24)	Attitudes & Values (48)	Enjoyment, Inspiration, Creativity (88)	Health & Wellbeing (7)	Knowledge & Understanding (103)	Skills (9)	Stronger & Safer Communities (6)
Archaeology (41)	2	4	3	1	10	1	0
Art, Craft & Technology (70)	3	16	55	0	23	2	1
Conservation, Preservation, Age (35)	0	3	12	0	6	0	0
Evocative, Physical, Reality (25)	2	8	6	1	21	2	0
History (54)	1	6	7	0	37	0	1
History of Collections (26)	1	1	2	0	3	0	0
Local (13)	1	2	2	0	5	0	0
Past and Present (57)	1	17	15	1	36	1	3
People (15)	0	7	2	0	7	0	0
Personal (21)	1	0	4	0	6	0	0
Sexuality & Nudity (13)	1	3	1	0	5	0	1
Storytelling & Mythology (31)	1	1	2	0	10	0	0

The meaning categories 'people' and 'evocative, physical, reality' were also associated with changes in attitudes and values. Again, this primarily related to a sense of empathy (these meaning categories were themselves associated). Comments relating to enjoyment, inspiration and creativity were quite strongly associated with 'art, craft and technology', and *vice versa*, which relates to the high number of interviews evidencing aesthetic enjoyment. A wide range of meaning categories were associated with gains in knowledge and understanding, especially 'evocative, physical, reality', 'history' and 'past and present'. Regarding the former, many comments highlighted the particular benefit, for learning, of seeing the real object, often in terms of deepening understanding previously gained from other sources. Regarding 'history', this was generally a simple gain in facts or information, or 'knowing about'. In the case of 'past and present', it related to the deeper kind of understanding where people 'make links and relationships between things'. Half of the comments in the GSO category 'stronger and safer communities' were also coded as relating to 'past and present'. These were reflections on diversity and identity.

The particular advantage of the GLO and GSO framework, in generating data amenable to aggregation and comparison across a range of contexts, is also the root of its main disadvantage. The deliberately 'generic' nature of the benefit categories tends to obscure the specifics of particular experiences, unless supplemented with examples and tailored to a particular output. McManus has made this point in rather scathing terms:

> The trouble is that these government approved GLOs are so general that anyone who is conscious and aware is bound to be providing evidence of one or the other of them. They are not particularly related to museum contexts so the question of how museums might be special places for learning when compared to other places where GLOs might be exhibited is in doubt. (2009:208)

She concludes that 'the interactions of individual museums, libraries or archives with their visitors cannot be compared in this way'. I would not go so far: while the GLO framework is not a perfect solution, I have found it useful. Analysis by its categories helped me to identify differences between the nature of experiences in different contexts, which are discussed in Section 9.2.3. A major advantage is the framework's attention to other forms of learning beyond knowledge and understanding, which have usually been the focus of behaviourist models of evaluation: it was invaluable in providing a ready-made conceptualisation of the broader learning experience.

Graham's evaluation of the GLOs noted some limitations, including the fact that 'to be more useful, they need to be combined with models that relate to other aspects of learning such as learning processes, context and motivations' (2013:19). This research has developed a methodological approach which successfully integrated the GLOs and GSOs into a wider framework, paying attention to personal, physical and socio-cultural contexts, and combining analysis of benefits with analysis of outputs and meaning. The use of the concept of meaning, in particular, enabled me to explore the specific interpretive content of interactions with classical antiquities. It is possible, instead, to retain a sense of the specific through examples and discussion of the nature of particular outcomes in each GLO or GSO category. As the meaning categories cut across the benefit categories, however, this would have involved considerable repetition in the discussion. More importantly, comments which revealed frameworks of meaning-making did not always evidence a particular learning or social outcome. Such evidence for visitors' interpretive approaches to classical antiquities would, therefore, have been missed if employing the GLOs and GSOs alone. Interpreting the interview data through these two different analytical lenses enabled exploration of the role of collections in a multi-faceted but complementary way.

My exploration of the frameworks through which classical antiquities are interpreted in museums has particular significance in the context of contemporary preoccupations in the museum sector (Section 2.2). Meszaros criticised museums' adoption of constructivism in order to suggest that 'interpretation is all about YOU – about your opinions, your thoughts, your feelings, your perceptions, and your interpretations' (2008:162-3). This widely adopted ideology provided a neat way of circumventing concerns about the exclusion of audiences without the necessary 'cultural capital', as it implied that the public no longer needed prior knowledge of art to have a successful museum experience. She argued that this is deeply contradictory, given the energy and resources still devoted by museums to crafting very specific messages, and ignores the extent to which individuals are shaped by the social world. When the museum employs particular interpretive strategies, it 'legitimates them and, more importantly, circulates them, giving them back to culture as sense-making devices and ways of thinking' (165). She concluded that museums ought to be self-reflexive about this process. My research takes a step in this direction, by laying bare some of the interpretive strategies which frame classical antiquities in UK museums, and the extent to which visitors adopt or adapt them. This is particularly important in the context of classics' history of appropriation in the service of elite and Eurocentric interests, as discussed in Section 9.3.

9.1.3.Summary

The discussion in this section has considered data aggregated across the case studies, drawing conclusions about the role of collections of classical antiquities through the concepts of outputs, benefits and meaning. My research has shown that, while the level and nature of their use is variable, the overall picture of use of classical antiquities in regional museums is encouraging: they are made available to the public in a considerable variety of ways. Focusing on casual visitors' encounters with permanent exhibitions of classical antiquities, I have demonstrated that visitors benefit and make meaning from classical antiquities in a wide range of different ways. This data will represent a valuable resource for museum professionals, both where seeking to justify future commitment of resources to these collections, and also to inform future decisions about the display and use of classical antiquities. In particular, my research suggests how different forms of display encourage different responses, as is explored in the following section. This turns the focus onto the contexts which frame encounters with classical collections, and discusses some key ways the role of classical collections differed between the case studies.

9.2. Contextualising the role of classical collections

In this section, I highlight the effects of contextual factors – personal, physical and socio-cultural – on the role of classical collections in each case study, exploring variation across the cases as well as identifying some overarching themes. As part of the socio-cultural context, I consider the historical (Section 9.2.1), disciplinary and institutional contexts (Section 9.2.2). Other socio-cultural factors, such as visitors' membership of communities of practice, are also considered alongside the personal and physical contexts, exploring how these affected perceptions of the benefits and meanings of classical collections in each museum (Section 9.2.3).

9.2.1.Historical context

First, I summarise my conclusions regarding the case study collections' formation and intended role (Research Question 1), showing what this research contributes to the existing picture of the history of collecting of classical antiquities, which has mainly been based on London and Oxbridge museums and country-house collecting. I then provide three separate, but related, answers to part of Research Question 4, which asked: What effect does the history of classical collections have on the way they are perceived and used today?

In the two universities, the acquisition of classical antiquities was driven by a particular individual within the respective Classics Departments, with aims closely related to the teaching and research of classical archaeology. Ure prioritised teaching; Shefton prioritised research. As small, departmental museums, their histories differ from those of the much larger Oxbridge university museums, the Ashmolean and Fitzwilliam, or the Manchester Museum, where classical collections were part of institutions with a broader, more public-facing remit. However, classical collecting in these larger organisations was often similarly driven by particular individuals with relevant academic interests: for example, Lamb in Cambridge (Cooper 2012). The nature of the Ure collection, comprising numerous fragments and 'commonplace ware', is closely connected with the Ures' archaeological interests; the more aesthetic character of the Shefton collection correspondingly relates to his art historical research perspective. The two collections thus encapsulate in their histories two primary and often polarised strands in the academic study of classical antiquities (Section 2.3.1).

The two private collections were also, by their nature, the brainchild of individual personalities. There are some similarities in their histories. Both Burrell and Lever were collectors with broad interests in art, and their classical collections were acquired and displayed within an aesthetic framework. Both turned comparatively late to classical antiquities, apparently for public display rather than private enjoyment. There were, however, considerable differences between them. Burrell's intentions are hard to determine, but seem more likely to have been oriented towards the good of the collection itself, securing its future care and appreciation, and to his own reputation. Lever, on the other hand, explicitly saw the display of art as part of his wider paternalistic project. It seems reasonable to conjecture that he was influenced by Hellenist modes of thought, seeing the idealism of classical and neoclassical art as being well-suited to his aims of education and moral improvement. Lever's acquisition of vases and sculptures from the Hope collection, including vases originally deriving from Hamilton's collection, directly links LLAG's collection to two of the best-known eighteenth- and early-nineteenth-century collectors. The rotunda display of the classical sculptures, together with neoclassical works, makes a visual statement evoking aristocratic and country-house modes of collecting and display.

Neither municipal museum explicitly sought classical antiquities in its early collecting policy, but both acquired and displayed classical antiquities regardless. On the

one hand, this may suggest that municipal museums did not tend to concern themselves with classical antiquities as a priority area. Broad-brush accounts have suggested that classical antiquities were associated with London and elite connoisseurs, while the regions and middle-class antiquarians concerned themselves primarily with British antiquities (Section 2.1). On the other hand, it also implies an assumption that classical objects were a natural area for a late-nineteenth-century museum to acquire, even where there was an explicit focus on the local area, as in RAMM's early collecting policy. While the rhetoric around the establishment of museums in provincial centres does seem to have stressed their role in representing their own locality, collections of much wider origins and interest were in fact developed in their early years (Hill 2005:76; also Section 2.1).

If broader consideration is given to regional museums' interests in art, as well as antiquities, classical antiquity emerges as a more significant strand, as part of Hellenist narratives presenting classical art as the pinnacle of artistic achievement. In Preston, the collection of classical casts acted to bolster the status of the middle class gallery founders and users (Hill 2005:118); others have argued that they expressed Hellenist ideals of classical art as a model for modern life (Moore 2003; Snape 2010). At Birmingham Museum and Art Gallery, classical casts and antiquities were part of the early collection and remain embedded in the internal architecture (Davies 1985:63-4). It is in this context that NCMAG's eager acceptance of the Nemi collection is perhaps best viewed. In NCMAG's early displays, classical art sat alongside more recent fine and industrial art as a model for students of art and design.

Both municipal case studies reveal strong associations with the wave of mid-nineteenth-century initiatives to improve the arts in Britain; both were founded with the combination of economic and social aims which has been widely identified as the driver behind the establishment of public museums in the nineteenth century (Section 2.1). Hill (2005) has suggested that, in fact, municipal museums served mainly to support middle class identity. Without much more detailed analysis of the museums' early users and stakeholders, which has not been possible within the wide scope of this study, it is difficult to determine the extent to which RAMM and NCMAG served specifically middle class interests. In contrast with NCMAG's conception of classical antiquities as art, RAMM's classical objects were part of a display of foreign cultural collections, both 'Antiquarian' and 'Ethnological'. Both contexts suggest the objects were being deployed within an educational narrative, rather than, as in Preston, serving mainly as signifiers of status.

Previous detailed research on classical collecting has generally focused on the BM and Oxbridge museums, or on the collections of aristocratic connoisseurs, which typically found their way into those same museums. In other cases, it has been conducted as part of the history of single institutions. Accordingly, this study is innovative in taking a broader overview of regional classical collections, which has pointed to their considerable range and extent, and the diversity of their collecting history. Despite this diversity, it has been possible to identify some broader patterns. Savile's donation to Nottingham is an interesting case, where an aristocrat donated a large classical collection, deriving from archaeological excavation, to his local municipal museum.[123] This example, together with donations by Cobham and others to RAMM, suggests a pattern of donations to regional museums by locals who spent time abroad in diplomatic, military or colonial service. The BM and South Kensington Museum were another source, dispersing surplus material and supplying casts and copies. The history of Newcastle's Museum of Antiquities collection also demonstrated that some nineteenth-century antiquarians collected and donated small collections of foreign classical antiquities to regional societies; Montague, a major donor to RAMM, is a notable, though later, example of an antiquarian collector of both local and foreign classical objects. These examples blur the distinctions typically drawn between regional, middle-class antiquarian focus upon local antiquities, as compared with elite, connoisseur collectors of classical antiquities, oriented towards London.

By the later nineteenth century, the boom period for municipal museums, aristocratic classical collections were generally in decline (Scott 2003:271-274). Two donations to NCMAG came from minor country-estate collections, perhaps the product of post-Grand-Tour souvenir collecting (Section 4.1.1). Some larger collections, notably Blundell's, eventually found their way into regional museums. Most, however, were dispersed at auction in the twentieth century (Scott 2003:277). Lever purchased pieces from Hope's collection for LLAG; another, bought by Wellcome, is now at GNM. In municipal museums, very few items were acquired through the art market; by contrast, Lever and Burrell's collections were almost entirely purchased on the market; so, too, was much of Shefton's university study collection, resourcefully employing much less lavish means. The formation of the Ure Museum collection also seems to have been an exercise

[123] Similarly, the 6th Viscount Strangford, donated a small classical collection to Canterbury's small museum, described by Scott as a 'surprising location' (2003:233). This derived from his time as Ambassador to the Porte. Savile also gave objects excavated at Lanuvium to Leeds City Museum and the BM.

in resourcefulness, but primarily achieved through focusing on unfashionable wares and fragments, a mix of purchases, donations, loans, and finds.

How does the history of classical collections affect the way they are perceived and used today (Research Question 4)? The first answer concerns the particular history of each institution. The patterns of collecting have inevitably shaped the nature of each collection, for example determining the types of objects (small or large; whole or fragmentary; complete with excavation context or 'orphaned' via the art market). Considering the objects as agents, certain types of objects are equipped to tell particular stories much better than others. The two university museum case studies provide a clear example. Shefton collected on the art market with little consideration of objects' archaeological provenance. The story his objects tell best, as reflected in visitor meaning-making in the Shefton Gallery (despite social historical interpretation) is accordingly a story of art and craftsmanship (Section 8.2). The Ures collected 'commonplace ware', and the Ure Museum's display has a correspondingly greater emphasis on archaeology, which was reflected in visitor responses (Section 8.5). The history of the institution is also carried forward into the present via its physical continuity, for example, in the museum building, its location and even, sometimes, its display cases. The physical context contributed to shaping visitors' experience of the classical antiquities (Chapter 6).

The history of each institution's practice also has clear implications for the present day. Institutions are constantly transforming, as, for example, members of staff come and go. Nonetheless, an organisation's practice is also reified in policies, procedures and day-to-day habits (Wenger 2000:58-61). These provide an element of continuity. As Pearce has observed, 'the daily curatorial decisions made by museum workers are framed in the light of the social traditions, including study and research, which they have inherited' (1992:135). Thus, the ethos and practices of the case studies' earlier histories were seen to shape their onward direction. For example, the Ure Museum Curator, when considering the possibility of relocating the collection to new premises, clearly grounded her decision in the museum's history (Section 8.8). Though the opposite strategy was taken for the Shefton collection, which was relocated to GNM, the preferences of the founder helped to shape the style of display adopted in its new home (Sections 6.2.2 and 8.8).

What was less predictable, regarding the ongoing influence of individual institutional histories, was the extent to which this was self-reflexively and consciously articulated in the present. The history of collections was an important interpretive

framework adopted by museum staff and, to a lesser extent, deployed by museum visitors. RAMM, GNM, the Ure Museum and LLAG all have displays featuring the history of classical collecting in their institution, either within the main classical exhibition (at the Ure Museum) or in a separate gallery devoted to collecting. One reason for the recurrence of this strategy is the potential to make links with the local area, discussed in Section 9.3.3. Both the Ashmolean and Fitzwilliam have similarly embedded the history of collections into their new displays (Burn 2012; Fitzwilliam Museum 2010; Walker 2013:3). This interest can be traced back to the 1980s, when reception studies and study of the history of collecting first burgeoned (Scott 2003:277ff). It was in this climate that the Townley collection was redisplayed in the BM, following years in storage.[124] Such collections of Roman sculpture had lost their status, due to Hellenism and the privileging of Greek originals following the arrival of the Parthenon marbles in London. The history of collections gave them a new role.

The third strand of response relates to the wider history of reception of classical culture, and the ways that affects perceptions of classical objects in museums today. The aesthetic mode of viewing Greek sculpture and vases goes back to Winckelmann, Hamilton and d'Hancarville; their display in nineteenth-century museums both contributed to and was in turn promoted by Hellenism (Section 2.1). The 'museum effect', described by Alpers as 'turning all objects into a work of art', helped give Greek sculpture, especially, 'a lasting place in our visual culture' (1991:26). This history is surely important in explaining why so many visitors interpreted the classical objects through an aesthetic framework. While the art gallery contexts of two case studies (LLAG and the Burrell Collection), and the aesthetic atmosphere of a third (GNM), undoubtedly contributed to this, the presence of classical objects in these contexts is, itself, a product of that same history. There were hints that this history may also have some limiting effects on the role of classical collections. A small number of museum staff and visitor comments suggested that classical collections may be less engaging, because of their familiarity. Is classical sculpture, especially, so prevalent in the visual language of the UK's public spaces, that it has become all too easy to ignore? It would be interesting to carry out further research targeted at this question. Perhaps the most important effect of the history of classics relates to its associations with elitist, imperialist and Eurocentric agendas, which are explored in Section 9.3.

[124] To which that gallery, as a whole, has now returned, though some sculptures have been displayed in international touring exhibitions.

9.2.2.Disciplinary and institutional context

The previous subsection focused attention on the history of the case study collections, with a concentration on their original formation. My theoretical framework also pointed to the ongoing significance of the disciplinary and institutional contexts. These have been explored in Chapter 5, regarding the present day, and Section 4.2, regarding the developing role of the collections in the years since their foundation. Here, I draw together the key points which have been made.

Relationships with academic disciplines have been influential, both in the past, and in the present, as others have noted elsewhere (e.g. Alberti 2009; Whitehead 2009). Section 4.2.1 explored how disciplinary prioritisation, within the museums and, in the case of the university museums, their immediate academic environments, has circumscribed their use. For example, at NCMAG, the Nemi collection was originally valued for both its aesthetic and historical merit. As NCMAG's art focus began to be defined within narrower disciplinary boundaries, Nemi was regarded as an anomaly. Redefined as appealing to 'archaeological' interests only, it was argued to have no broad public appeal, and its transfer out of the museum was attempted. Generally, all the case study collections are now classified as part of 'antiquities' or 'archaeology' collections, even in venues where they are displayed as works of art. This reflects the way disciplines are organised in British universities, with the 'history of art' beginning in the Renaissance. My analysis of patterns of meaning-making in the case study museums (Chapter 8) also revealed that the four main academic approaches to classical objects – through study of literature, ancient history, art history, or archaeology (Section 2.3.1), were all reflected in common interpretive frameworks, for both visitors and museum staff members and stakeholders.

Another factor, identified in the wider literature (e.g. Teather 1990; Zolberg 1981) and observed in all of the case studies, was increasing professionalization. At both RAMM and NCMAG, 1960s changes in the staffing structures, as specialist areas were increasingly partitioned, tended to prioritise local archaeology over classical and other foreign antiquities. Over subsequent decades, changes in the style of display and interpretation broadly followed wider professional trends, with increasing thematic interpretation and targeting of school audiences. For both LLAG and the Burrell Collection, there were significant shifts from private control into the hands of a municipal museum service, though, in common with many art galleries, interpretation remained minimal. Both university museums developed a much more public-facing role alongside an increasing

alignment with the wider museums profession, through Registration (later Accreditation) and joint working with the larger museums run by their respective universities.

Analysis of the staff structures in the case study museums, at the time of my fieldwork, revealed diminishing curatorial coverage, in some cases, within a climate of widespread restructuring. A significant factor in the use of the classical collections in the Burrell Collection was the lack of a specialist curator dedicated to foreign antiquities. Even during the period the retired Senior Curator was responsible for them, he admitted that he had little opportunity to work with the classical collections (Section 5.3.1). The main mitigating factor, which maintained the collection's visibility and prioritisation within the Burrell Collection's wider operations, must be the fact that the Museum Manager happens to have a background in classical study, and clearly retains considerable interest. The wider scoping project showed that just over half of the questionnaire respondents classed themselves as having specialist staff to work with the classical collections. This, however, often included those with general archaeology degrees, as well as members of staff who 'happen' to have a relevant background but were not recruited for it. In many regional museums, a small staff is responsible for very diverse collections. It is therefore unsurprising that many collection areas lack a dedicated or specialist curator, and that staff members often have a wide range of other responsibilities alongside the curation of classical antiquities. Some of my interviewees spoke of drawing on a network of contacts for advice and support. For some collection areas, this has been formalised, via subject specialist networks (ACE 2015). I see strong potential for the development of a subject specialist network for classical collections.

Chapter 5 also explored how different organisational contexts and structures affected perceptions of the role of collections. Following an approach informed by ANT, I revealed chains of connection between wider political, professional and academic trends and specific uses of the collections, showing how the former are translated into the latter through, for example, policies and plans, and the opinions and actions of museum professionals, shaped by their communities of practice. Here, I summarise some key examples of the way this played out in each case study museum. At RAMM, an organisational focus on the local area was also traced in staff interviews, and translated into the planning and final interpretation in the *Ancient Worlds* gallery. NCMG's placement within a directorate focused on communities clearly affected organisational priorities, with a strong focus on audience engagement and work with local communities. This was,

however, variously reflected in staff views of the role of the museum: strongly emphasised by members of staff in the team responsible for engagement; more weakly, alongside an emphasis on collection-based functions, by the curatorial member of staff; and as a strand in tension with his own, collections-focused view, by the Registrar. I suggested that classical material had not often been used in the service of such agendas, perhaps due to elitist associations.

Both art galleries' wider organisations pride themselves on a commitment to accessibility and engagement with the broadest possible audiences. The Burrell Collection and LLAG both seemed slightly out of step with these broader organisational priorities, as art galleries which tend to draw an older, more privileged audience; staff interviews suggested that both, however, are seeking to become more inclusive. GNM's complex set of stakeholders similarly included a museum service with a strong focus on social outcomes, which translated into a mission foregrounding issues of identity (Section 5.1), and classical display themes focusing on self-definition and identity in the Greek world (Section 6.2). However they also included the university, meaning staff members' views on the role of the museum focused on the balance between public and academic audiences, and the collections' founder, whose predominantly art historical interests had determined the nature of the collection and whose views also contributed to the aesthetic style of display. The Ure Museum remained much more straight-forwardly integrated into its academic environment, both physically and in terms of management and staffing. The Curator emphasised the importance of the academic audience, in speaking of the role of the museum, though both staff interviews and documentary evidence also stressed the need to balance this with wider public audiences.

Overall, my analysis of the disciplinary and institutional context made a vital contribution to my understanding. This summary has highlighted the extent to which the particular role of classical collections in each case study was determined by wider professional and disciplinary perspectives. More general implications for the role of classical antiquities in the present day are considered in Section 9.3.

9.2.3.Casual visitors: personal, physical and socio-cultural contexts

In this subsection, I focus on casual visitors' experiences of permanent exhibitions of classical antiquities. In contrast with the cross-case analysis in Chapter 6 and 8, this subsection highlights the case studies' individuality, pointing to particular contextual

factors which seemed to be key to understanding the distinctiveness of visitor experiences in each museum.

The two university museums offer a particularly interesting comparison. The Ure Museum differs from the other case studies, in its focus on classical and Egyptian archaeology. Its visitors were therefore much more highly motivated by an interest in the classical world than in other venues. Their entire visit was devoted to the classical exhibition, rather than being one element of a wider museum experience. Visit durations were accordingly much longer in this venue. In addition, due to low visitor figures, in order to observe and interview sufficient visitor groups within a reasonable number of research visits, I included six (of 16) visitor groups who had participated in events, and had therefore had more highly mediated and more 'embodied' (Hooper-Greenhill 2007:189) experiences, through handling or art activities. Perhaps due to these factors, the proportion of visitors evidencing all but one of the benefit categories was higher than the overall proportion aggregated across the cases.[125] The Ure Museum also evidenced one of the highest proportions of changes in attitudes and values, which perhaps suggest a particularly emotionally rich and reflective experience. The dominant meaning-making category was 'archaeology', naturally reflecting the subject matter of the museum and the nature of its displays, though as noted in Section 8.5, it may also have been inflated by my specific questions regarding the Rhitsona display. The other common modes of response in Reading were 'art, craft and technology' and 'history': the fact that the three dominant meaning-making categories reflect common modes of studying classical objects within the academic discipline (Section 2.3.1) is perhaps a mark of the university context and comparatively specialist visitor profile.

GNM offers a very different experience. The Ancient Greeks exhibition represents a relatively small strand of the museum's overall offer; its physical position signals that it is not a primary gallery; it is in competition with other galleries including crowd-pleasing Egyptian mummies and a dinosaur skeleton; and it is likely to be encountered fairly late in the visit, when visitors are in the 'cruising' rather than 'intensive-looking' phase (Falk and Dierking 2013). At GNM, as in all case studies except the Ure Museum, the majority of visitors happen across the classical displays as an unexpected element of a visit inspired by

[125] In the category health and wellbeing, the proportions were equal. The high number of benefits evidenced may also relate to the more leisurely context for the interviews. Interviewees at other venues may have been aware that there was still much more to see, and therefore been reluctant to spend too much time on the interview.

a wide range of different interests and motivations. Interviews at GNM revealed a much lower proportion of gains in knowledge and understanding and a lower proportion of changes in attitudes and values than other venues, and there were no 'social' benefits coded. This seems to indicate a less deep engagement with the exhibition of classical antiquities by many visitors in this venue. The highest proportion of interviews evidenced enjoyment, inspiration and creativity, principally consisting in reports of general enjoyment, fun with interactives, and aesthetic enjoyment. The predominant mode of meaning-making was also aesthetic, with the category 'art, craft and technology' coded in just over half of the interviews. This is a valid and valuable response, encouraged by the gallery's design as well as the nature of the objects. However, it was not the intended message of the gallery interpretation, which was designed to communicate 'what it meant to be an ancient Greek'. The category 'people' was coded in only three of the 25 interviews, and 'history' in less than a quarter, suggesting that most visitors are not interpreting the gallery according to that theme. The Shefton Gallery's mixed messages seem to embody tensions and negotiations between different stakeholders and audiences, which were not successfully resolved.

RAMM and NCMAG also interpret their classical collections through an 'historical' lens. Both, like GNM, have diverse collections and a range of displays within which classical antiquities are a relatively minor strand. At RAMM, as at GNM, the interpretive intentions, as described by museum staff, did not seem entirely to match with the interpretive frameworks employed by the majority of visitors interviewed. Within a chronological display, the intention was to draw out 'stories' about the 'people' behind the objects. In fact, only two of 20 visitor interviews included meaning-making related to 'people'. Six referred to 'storytelling and mythology', but one of these in order to note that more could be made of the stories behind the objects. The primary interpretive frameworks were 'history', in 11 interviews, and 'past and present', in nine, suggesting that the chronological narrative has more influence upon visitor responses. Overall, the pattern of benefits was broadly in line with overall proportions aggregated across the cases, with a slightly higher proportion of gains in knowledge and understanding, and slightly lower proportion of interviews evidencing enjoyment, inspiration and creativity, the latter associated with a low number of visitors responding aesthetically. A cluster of comments relating to the interactive elements at RAMM seemed to indicate that, as well as being fun to use, they prompted more reflective reactions than the interactives at GNM, notably a feeling of empathy with ancient soldiers, through trying on helmets.

NCMAG's ancient Greeks exhibition sits oddly in a stairwell and contains relatively limited displays, with fewer objects and dominated by wall panels with text and graphics, compared with the other case studies. It was the exhibition which received most critical visitor comments, and showed the lowest estimated dwell times. Here, visitor meaning-making clearly reflected the exhibition's interpretive focus on the influence of the Greeks on modern, western culture: visitors in 20 (of 21) interviews made comments relating to 'past and present'. The next most common categories were 'history', in 14 interviews, and 'archaeology', in eight. As at RAMM, few visitors responded to the objects as 'art, craft and technology', and this was again associated with a lower proportion of interviews evidencing enjoyment, inspiration and creativity. A relatively low proportion of interviews showed changes in attitudes and values, which again might suggest, as at GNM, a somewhat less reflective and/or emotional experience than in other venues, perhaps associated with the relatively short time visitors tended to spend in the space.

At the Burrell Collection and at LLAG, classical objects are presented as art, within an art gallery environment, with minimal interpretation. LLAG's sculptures are set within a grand, neoclassical building, with an overall focus on British art. The dominant interpretive frame for visitors was, predictably, 'art, craft and technology', in 23 (of 24) interviews. Next most common was 'sexuality and nudity', in 11 interviews, a category which was dominated by the LLAG responses, relating to the nudity of prominent sculptures and sexual themes raised by some objects' subject matter. After this came 'conservation, preservation, age', in 10 interviews, relating, as at other venues, to being amazed by the objects' age, but also, in some cases, showing interest in how the statues had been restored. LLAG showed slightly higher proportions of benefits across many of the GLO and GSO categories, compared with the overall figures, with a particularly high proportion in the category 'enjoyment, inspiration, creativity', relating to the prevalence of aesthetic enjoyment. The Burrell Collection has a very different atmosphere, in a modern building and woodland setting, but objects are still clearly encoded as works of art. The classical displays are placed early in the most obvious route, as designed by the architects, which might be expected to lead to a higher proportion of 'intensive looking'. However, estimated dwell times were similar to those at GNM, RAMM and LLAG, perhaps due to the very limited interpretation. Here, again, there was a high proportion of meaning-making relating to 'art, craft and technology' (in 16 of 18 interviews) and a correspondingly high proportion of benefits in the category 'enjoyment, inspiration and creativity' (in 14 of 18 interviews). Half of the interviews

showed changes in attitudes and values, a proportion equal to that at the Ure Museum, suggesting a reflective and/or emotional mode of response.

9.2.4.Summary

This section has highlighted the case studies' individuality, through a focus on the varying contextual factors framing the role of classical antiquities. The ability to carry out such an analysis was a primary reason for my choice of methodology (Chapter 3). This has permitted rich consideration of varied contextual factors across multiple cases, successfully enabling me to point to some effects of these factors upon the role of classical antiquities, with the potential to inform future professional practice (Section 9.4). In the next section, I return to key overarching themes which were identified in the preceding chapters, suggesting some general conclusions about the role of collections of classical antiquities in UK museums.

9.3. Classical collections and society

This section focuses on three related themes, the significance of which has repeatedly been observed in my discussion of contemporary museums, and all of which pertain to the role of classical collections in society: the emphasis on making museum collections accessible to wide audiences; the prioritisation of social objectives; and local versus global relevance.

9.3.1.Accessible or exclusive?

The pervasive philhellenism of nineteenth-century Britain granted the classical world an exalted status, as a model and inspiration for the modern world. A classical education was indispensable for elite groups within society and correspondingly desirable as a means of acceptance for the upwardly mobile (Section 2.1). It can easily be argued that these elitist connotations of classics have not gone away. Bourdieu used the study of Latin as an effective indicator of a generally 'cultivated background' (Bourdieu and Darbel 1991:20). Although study of classical languages has declined in the UK, the subject is still disproportionately studied within the so-called 'public' and private schools; while a classical education is no longer an exclusive pass to the civil service, government, and other networks of power, it still carries considerable weight (Section 2.3). What has changed is the degree of prestige which such elite associations grant the discipline in society as a whole, outside these privileged circles. Contemporary egalitarian, meritocratic values do not allow much room for a discipline loaded with elitism and exclusivity: as Marchand has

written of classics in Germany, 'the ambiance of social exclusivity and irrelevance [...] hangs heavy around Olympus' (1996:xxiv). In museums, the prevailing ideology has shifted over the last decades to emphasise such concepts as accessibility, inclusion and community engagement (Section 2.2). The potential tension between such contemporary professional discourse and perceptions of classics as elitist and exclusive is immediately clear. On the other hand, classics is increasingly prevalent in wider popular culture and the National Curriculum has ensured most English residents, entering school since 1988, have a basic level of familiarity with the ancient world. It might be argued that this prevalence means that the classical no longer acts to demarcate and perpetuate social hierarchies. This section considers the extent to which my research on classical antiquities in museums is illuminated by, and can in turn shed light on, these wider issues.

In the nineteenth century, the acquisition and display of classical works of art conferred status on museums' providers, as well as the visitors who frequented them (Hill 2005:118). Today, from an institutional perspective, the case study classical collections seemed far from being regarded as status symbols, as the majority were somewhat marginal within their broader institutions. All but the Ure Museum collection formed a relatively small part of a wider collection: this minority nature is a key difference between most regional collections of classical antiquities and the major collections which dominate the literature. Organisations naturally focus on their particular perceived strengths, in order to differentiate and market themselves (e.g. Korn 2013:35-6). As a relatively minor strand, then, classical collections are rarely in the foreground of regional museums' self-presentation to visitors. Nevertheless, one member of staff spoke of a public perception that a 'good museum' should have an Egyptian mummy and 'Greek urns': 'it's almost like a mental checklist – yes there's one, this must be a proper museum' (RAMM Curator of Antiquities). Another said:

> There's this sort of perception that museums ought to display classical antiquities, [...] If you're doing a Hollywood version of a museum, you fill it full of classical antiquities. (RAMM Collections and Interpretation Officer)

NCMAG's Collections Access Officer spoke of feeling 'quite privileged' to curate the Nemi collection and the larger Greek vessels, 'because they are something special, and you don't get those in every museum'. Such comments do suggest some lingering perceptions that classical antiquities can act as a mark of institutional distinction.

The profile of my visitor interviewees reflected national tendencies for museum, and especially art gallery, visitors to be relatively highly educated and belong to higher socio-economic groups (Section 6.1.1). Where it was possible to compare my figures for the classical gallery with those for visitors to the attraction as a whole, this indicated a higher proportion of interviewees in the highest NS-SEC category, within my sample. This may indicate that classical subject matter holds more appeal for visitors of higher social status, but the small sample size means this would need further investigation. Generally, the concentration, within my sample, of visitors with higher NS-SEC categories and higher educational levels meant that it was difficult to draw meaningful conclusions about the effects of these factors upon visitors' experiences. Some meaning-making categories were however under-represented among the small number of interviewees of lower social status and education, namely 'history' and 'personal'. I have also tentatively suggested that classical collections may sometimes be sidelined in museums' work with hard-to-reach audiences and community groups (Section 7.3). It seems likely that perceptions of classical collections as elitist and difficult – that is, requiring previous knowledge – as well as non-local, as explored in section 9.3.3, might be a factor: some museum staff members and stakeholders referred, more generally, to perceptions of classical collections as elitist or intimidating (Section 5.3.4). Overall, then, my research suggests that socio-economic status and educational background may be significant factors in determining which members of the public encounter classical antiquities, and the nature of that experience, perhaps more so than for museum collections in general. Use by schools, on the other hand, may be more democratic, bringing classical antiquities to a wider cross-section of the UK public (Section 7.2). These might, then, represent productive areas for future research.

A key element of Bourdieu's (1984:28-30) argument concerns the pure, disinterested mode of viewing art, among those with high levels of cultural capital. While a high proportion of visitors in my research responded to classical objects in terms of 'art, craft and technology', by no means all were responses in this Kantian mode, which Bennett *et al.* (2009) have argued is, in fact, no longer integral to cultural capital in contemporary Britain. The predominance of art-related responses, in my research, perhaps relates to the art gallery context and/or style of presentation, in three venues, and their wider history, which are likely to predispose people to view them as art objects (Section 9.2.1). A focus on accessibility for wider audiences means some of the case studies' atmosphere is not likely to promote peaceful, individual communion with objects, such that archetypal aesthetic experiences would demand. Csikszentmihalyi and Robinson observed that:

> The intensity of enjoyment so evident in the interviews of these professionals is rare. [...] No matter how great the works of art displayed they will not be able to engage the viewer as long as there are distractions competing for his or her attention. (1990:184-5)

This probably explains the scarcity of 'flow' experiences evidenced among my interviewees. This by no means negates the possibility of visitors benefiting from collections and making a wide range of meanings from them, as demonstrated in Chapters 6 and 8. RAMM's Curator of Antiquities observed, of RAMM prior to refurbishment:

> It was incredibly popular with families and the fact that people were there doing other things than silently looking at objects meant that other people would come in without feeling that they were being stared at or [...] that they were being expected to know it all.

The kind of family-friendly environment to be found at RAMM, and even more noticeably at GNM, among my case studies, may sometimes militate against, for example, more reflective experiences, as compared with more peaceful atmosphere of other venues, most notably the Burrell Collection, but also LLAG and the Ure Museum (Section 9.2.3).[126] It is, however, perceived as more welcoming to a wider spectrum of visitors, and is indeed associated with a much more socially diverse audience, as demonstrated by the museums' own research, where available (Appendix 24).

The National Curriculum, combined with popular sources such as films and children's books, has almost certainly led to relatively high levels of general knowledge of the classical world (Section 6.1.2). But what is the nature of this popular understanding of the classical? Settis has written of a 'divorce' between classics in contemporary culture, which 'perpetuates and shows a particular fondness for a melodious, faultless and unchallengeable image of "classicism"' and contemporary academic classics, which has 'chosen to examine its contradictions, variety and flaws' (2006:13). That is to say, the comparative and sophisticated approaches which have more recently been applied within the academic discipline of Classics (Section 2.3.1) are not reflected in popular culture. Settis suggests that, as the study of classics and its importance to culture has diminished, stereotypical views of the classical world as 'the cradle and endorsement of the West' have

[126] The latter is rather different, as its peaceful character is largely due to low visitor figures, and the depth of visitor experience is probably associated with its specialist nature and highly motivated audiences.

become easier to keep alive, as fewer people are knowledgeable enough to challenge them (102). My research has demonstrated the high number of museum visitors with some relevant previous knowledge, in many cases connected with the presence of classical topics on the English National Curriculum. It might, however, be argued that the content and coverage of primary school study of the Greeks is by necessity fairly superficial, and that the highlighting of the topic of influence on the modern world, in the curriculum, may in fact perpetuate this kind of narrative. Research on the ways the Ancient Greeks are taught in English schools, as well as more detailed research on the meanings made in museum school sessions could illuminate this further. Settis argues that this stereotype reflects the project of creating a shared western identity, with the classical especially important because it cannot be claimed by a single country alone. This Eurocentric image is aligned with conceptions of the superiority of western civilisation, and thus 'legitimizes colonialism's expansionist or hegemonic policies and economic and cultural subjugation' (103). Hence, this is another exclusive narrative, for those who are not included in its remit and/or do not self-identify with it.

My research suggested that, to some extent, this discourse of western Hellenism is still uncritically accepted by museum visitors, as evidenced by comments relating to the influence of the Greeks (Section 8.3). Museum displays may tend to perpetuate this narrative, in their efforts to find local significance for visitors (Sections 8.8 and 8.12). NCMAG's exhibition, focusing on influence, was particularly likely to reinforce Eurocentric and uncritical versions of the classical past as the cradle of western civilisation: it was, in fact, internally criticised in this respect, in the year following its installation. The Service Manager noted in an internal memo that 'Jas has raised issues concerning the Eurocentric approach to Greek history, which would be greatly improved by an acknowledgement of other influences and cultures' (Butter 1996). She attached a document with suggestions made by this individual, whose role within the museum I have not been able to determine, including the inclusion of Gandharan material, and the invitation of Asian communities to comment from their cultures' point of view. There is an ethical imperative for museums to question such 'Europeanist' narratives (Hooper-Greenhill 2007:190).

Classical collections, then, with a history seen as implicated with elitism and power, and a present which still carries similar associations, may find themselves uncomfortably placed in the post-modern museum. Marchand has concluded, of German academic classics, that:

> The unflattering record of German philhellenism's entanglement with imperialist, elitist, and even racist state policy makes it likely that even those who make the study of Greece their life's work will now keep a cool, scholarly distance from their subject. (1996:375)

For classical archaeologists such as myself, whose work in museums and commitment to their public role entail a desire – a responsibility, even – to go beyond such 'cool, scholarly distance' and argue that classical collections can play a social role, the task is made difficult by the uses to which they have previously been put: echoes of 'imperialist, elitist, and even racist policy' are difficult to avoid. In Section 9.3.3, I cautiously propose such an argument, drawing on debates about universalism.

9.3.2.Social benefits

Chapters 2 and 4 have made clear that nineteenth-century museums commonly expressed aims relating to social improvement, and that some of my case studies were founded with precisely these aims in view. Concepts of museums' social role have moved from paternalistic efforts directed at improvement of the working classes, encouraging behavioural and spiritual norms defined by those at the top of society, towards more democratic ideals of working for a better society. These are encapsulated, for example, in the public value approach, as applied to museums (Scott 2013b), and the *Museums Change Lives* initiative (MA 2013a).

This focus on social impact, within museological and political discourse, was clearly seen to have permeated the case study museums, being traced in organisational policies and plans, and referenced by members of staff (Chapter 5). Some staff members and stakeholders expressed doubts about the possibility of evidencing social benefit. For GNM's Curator of Archaeology, the problem was connecting social benefits of the museum to a specific area of the collection. Others made comments relating to the difficulty of moving beyond benefits for individuals – which most interviewees confidently discussed – to provide evidence of benefits for society as a whole. This is recognised in the literature: Munley (2013), for example, has discussed the fact that benefits for individuals cannot simply be aggregated to produce evidence of public value. The GSOs provide a way of identifying benefits which, while evidenced in the experiences of individual visitors, nonetheless have broader, positive, social implications. They were clearly rooted in the

contributions museums could make to areas of government social policy (Burns Owens Partnership 2005).

In my visitor interviews, a relatively small number of comments were coded under the GSOs, relating to mental well-being, cultural diversity and identity, and familial ties and relationships (Section 6.3.3.6). Democracy-themed school sessions at the Burrell Collection also provided evidence within the GSO category 'strengthening public life' (Section 7.2). Staff members provided a small number of additional examples. My suggestion that classical collections may be comparatively under-used in projects targeting local community and hard-to-reach audiences is, however, relevant here, given the frequent close association between social goals and disadvantaged audiences. Nevertheless, events associated with the loan of the BM Ancient Greeks exhibition were cited as particularly successful in enabling the Burrell Collection to engage with local communities in the pursuit of social goals (Section 7.3). The *Sex and History* project, in Exeter, in which RAMM has been involved, provides another strong example (Sections 7.1-2). Staff members also spoke about classical collections' potential to benefit society, in broader terms, relating predominantly to the meaning category 'past and present' (Section 8.3), through reflecting on the lessons of the past for the present and increasing tolerance through familiarity with other cultures. As Scott found, in her Australian research: 'common sharing of the past is perceived as a contributor to socialization around common values [...] and it can also be a factor in developing increased understanding and tolerance' (2006:66). The problematic but, I suggest, potentially powerful position of classical antiquities in this regard is considered in the next subsection.

9.3.3.Local or global?

The theme of the tension between local and global relevance has recurred throughout the discussion in this thesis. There is evidence that foreign classical collections have tended to be marginalised in the local authority context, due to an increasing focus on local archaeology. In the nineteenth century, this was more a matter of rhetoric than reality, as discussed in Section 9.2.1. Hill has argued that:

> Around 1900 curators in particular started to try and move towards a systematic representation of the locality, possibly as a field in which they would not be competing with national and international museums, and also as a result of the expansion of British archaeology, and a growing interest in local history. (2005:76)

This trend has broadly been confirmed for the municipal museums in my research. Many regional museums now see their role as much more closely linked to their local communities, which is connected with the prioritisation of accessibility and social outcomes discussed in the preceding subsections. Concepts such as social capital are commonly tied to the locality, conceived as the museum's immediate communities. For example, exhibitions based on local material are seen as promoting a 'sense of belonging' (Kinghorn and Willis 2008:558-9). This means strategies which connect foreign classical collections with the local area are increasingly important. Curators sometimes look to the history of the collection to achieve this – in Exeter, Montague appears in a gallery about collectors, which sets the classical material in context, explaining how it ended up in Exeter; in Liverpool, a whole room is devoted to the story of Lever, his collecting and his foundation of LLAG; in Nottingham, it is the built environment which provides the link. The case study museums, then, demonstrate that curators can be creative in finding local stories the classical antiquities can tell.

Visitor interviewees sometimes made meaning from the classical objects which was grounded in the local area (Section 8.12). In the context of this research, it was interesting that a few visitors specifically referred to the value of the collection's location in a local museum: 'It's great to have this, in this area, it's a small villagey area, it's great to have this' (L14W2). This speaks to a perceived advantage of having collections distributed between a large number of regional institutions, rather than concentrated in a smaller number of specialist organisations, which could be the eventual result of policies of transfer of under-used collections, as described in Section 9.1.1. Whilst this category showed visitors finding local relevance, it was also clear that the classical collections' foreign origins limited some visitors' level of interest (Section 6.1.6), and that this was a limitation perceived by members of staff (Section 5.3.4). I have also tentatively suggested that visitors of lower social status and with lower levels of education evidenced less meaning-making in the categories 'history' and 'personal', perhaps reflecting a lack of interest in global history, for its own sake, and a relative inability to connect with it on a personal level. There was no evidence of the kind of symbolic meaning-making described by both Jones (2004), regarding the significance of the Hilton of Cadboll cross-slab for local Scottish communities, and Hamilakis (2007:243-286), regarding modern Greeks' perceptions of the Parthenon sculptures, where ancient objects are personified as living beings, representatives of the community.

The example of the Parthenon sculptures' role in modern Greek national identity clearly demonstrates that concepts of identity and belonging go beyond immediate localities, extending to national, international (for example, European), or global communities. In the past, classical collections have frequently been enlisted in the service of nationalism, with nations competing to acquire significant finds and representing themselves as the true heirs of classical civilisation (Section 2.1). The Parthenon sculptures came to England soon after Napoleon's defeat at Waterloo, at a time when his antiquities were being returned to Italian museums. Through their acquisition, England was aligned with democratic Athens as opposed to Napoleon's association with Imperial Rome, and military triumph was equated with possession of these exemplary works of art (Jenkins 1992a:13-19). The classical past was also presented, trans-nationally, in the discourse of 'western Hellenism' (Hamilakis 2007:57-123), as the shared inheritance of western Europe, justifying supremacy over other nations and races. In Section 9.3.1, I suggested, drawing on the arguments of Settis (2006), that this narrative is by no means extinct. Classical antiquities, then, can speak to a wider, non-local, identity, but it is a Eurocentric identity which sits uncomfortably with contemporary multicultural ideals.

The humanist/idealist conception of the ancient world as embodying ideals that could be universalised – shared human values – was a significant part of nineteenth-century Hellenism. Writers from a number of perspectives have in the twenty-first century called for a turn back to universalism. From a cultural policy perspective, Mirza (2012) has pointed to tensions resulting from the attachment of cultural value to notions of specific group identity: it conflicts with the inherent nature of cultural institutions as sites of authority; it tends to 'pigeon-hole' artists and audiences; and a focus on ethnic difference can be divisive. She has called for a revised understanding of universalism which removes its association with Eurocentric views, and 'means simply that human beings have the capacity to transcend differences' (166). De Bolla has made a similar point regarding the aesthetic experience, speaking of its inherent sense of 'transcendence' as 'something we should acknowledge and investigate rather than feel awkward or embarrassed about', which does not entail neglecting 'the contingencies of context, tradition and cultural practice' (2001:27-8). From a classical reception studies point of view, Martindale has in recent years argued for the importance of a 'transhistorical' perspective, 'as a crucial part of the experience of being human as well as necessary to the understanding of the great texts of the past'. He explicitly contrasts this to 'crude version[s] of "universalism"', defining it as 'the seeking out of often fugitive human communalities across history' (2013:173).

Through such a concept of universalism, classical collections could be argued to play an important role in contemporary society: my research suggests that encounters with classical antiquities in the case study museums do encourage some visitors to reflect on such shared human experience (Section 8.3). The point can be a difficult one to make, without raising the echoes of imperialism and elitism described in Section 9.3.1. The revival of arguments for universalism, in the world's largest museums, represented in the 2002 *Declaration on Universal Museums*, was to a great extent driven by those institutions' pressing need to defend themselves against repatriation claims, including the Parthenon sculptures (O'Neill 2004:190-202). Such arguments may therefore find themselves open to cynicism, by association, when applied to classical collections. O'Neill discussed the broader challenges inherent in making claims based on universality, in contemporary culture:

> The underlying challenge is to identify universals which are not simply projections of western cultural values [...] If museums were capable of helping to devise and communicate a universal perspective on cultural values which achieves credibility and currency outside western cultural elites, they would indeed make an invaluable contribution to global society. (2004:191)

O'Neill argues that a key move in this direction would be for museums aspiring to such a universal perspective to acknowledge and reveal the Imperial as well as Enlightenment history of their collections. While the history of collections has been shown to represent an important interpretive framework, for classical collections in the case study museums, in the museums' displays this has generally related to the specific collecting history within the institution concerned, often with a view to making links with the local area. The wider history of classical collecting within the context of Hellenism and the associations of classics with elite groups is either unspoken or minimally referenced. If it were more explicitly addressed, the question of whether classical collections can speak to universal human experiences which transcend 'western cultural elites' might more productively be raised and investigated, through the viewpoints of people from different cultural backgrounds.

As part of his own effort to argue for a rehabilitated role for classics in the future, Settis (2006) borrows from Lévi-Strauss in suggesting the ancient world is particularly well-suited to the technique of 'defamiliarization'. That is to say, the classical world is worth studying, in a western context, 'because of the manner in which it continuously shifts between identity and otherness, and in which it feels like "ours" even though we acknowledge its "diversity" from us' (105). It is, Settis argues, not only invaluable for

understanding western culture, but also helps us to study and understand other cultures. This links to Csikszentmihalyi and Robinson's point, that the aesthetic experience 'develops sensitivity to the *being* of other persons' and thus 'changes and expands the being of the viewer' (1990:183). It suggests that classical collections are peculiarly placed, in the UK context, in being both of global relevance, as part of world rather than local history, but also local, insofar as they are such an integral part of British history and identity. Classical collections are, then, well-placed to help those who identify themselves with that western European tradition to understand both themselves and, through 'defamiliarization', take a step towards understanding other cultures. They might also play a role in helping people from different cultural backgrounds to explore and come to understand aspects of British and wider European history and culture, in a way which fully acknowledges the more uncomfortable aspects of that history.

Perhaps this holds a key for the role of collections of classical antiquities in museums, both in UK regional museums and beyond them, within the contexts I have explored, where museums seek to work with diverse audiences, and engage with social objectives including issues of diversity and cohesion. The history of classical collecting, with all its associations with privilege and imperialism, could be openly acknowledged and explored, as a formative strand of national identity which simultaneously explains the presence of these collections in museums throughout Britain. If the exclusivity of this history is explicitly acknowledged and explored, it might be less alienating for audiences who do not identify with it. At the same time, perhaps precisely because of this history of cultural appropriation and identification, classical collections can productively be studied as one among a range of other cultures, within a diverse, multicultural society, in order to promote inter-cultural understanding.

9.3.4.Summary

In this section, the three themes of accessibility, social outcomes and local and global relevance have been discussed, as important factors affecting the role of classical antiquities in contemporary UK museums. The section also serves as my answer to the remaining part of Research Question 4: How does the original impetus for their collection compare with the role they are expected to play today? How has their role developed over time? Each subsection has described important shifts in perceptions of the role of collections of classical antiquities, in the wider context of changing attitudes to the role of museums and classics.

9.4. Concluding thoughts: impact and future directions

The preceding section has pointed to some implications for future professional practice, arising from this research. It has suggested that museums should be self-reflexive about the narratives underpinning their displays and other uses of classical antiquities. In particular, whilst the influence of the Greeks on western European culture is unquestionable and can valuably be drawn on to provide personal and local relevance for visitors, it is important to recognise the potential exclusivity of such interpretations. Where this narrative, however, is embedded in a wider story of diverse influences and historical context, with due recognition of classical antiquities' elite and imperial history, I have argued that it offers strong potential to benefit both individuals and society. Other museums may draw implications for the future display of their classical objects, based on my analysis of the effects of different contexts and styles of interpretation upon the meanings made by visitors. These should be considered on an individual basis, in the context of a particular institution's aims, collections and context: I have attempted to avoid valorising any particular display mode over another. It is hoped that the evidence provided in Chapters 6 to 8, in particular, of the benefits and meaning of classical antiquities for museum users, will provide a useful resource for museum professionals seeking support for the future preservation and use of classical antiquities. Other intended future outputs of this research are an online resource to improve access to information about available resources for the study of classical antiquities in UK museums and, perhaps, the instigation of a subject specialist network.

This chapter has also suggested future research directions: first, the benefits and meaning of schools' use of classical collections, and the teaching of classics in schools, more generally, with particular reference to the interpretive frameworks which are being employed by teachers, session leaders and pupils; secondly, the effects of socio-economic and educational level on visitors' experience of classical antiquities; thirdly, the extent to which over-familiarity with the visual language of classical sculpture might render it all but invisible to some viewers. In addition, this research has focused on the users of collections of classical antiquities. It would be interesting to take into account the views of non-users. What do visitors who walk straight through the case study exhibitions of classical antiquities think about their role? What about people who never visit museums at all? Do they see any value to preserving classical antiquities in UK museums? It would also be valuable to conduct action research which puts into practice and evaluates my suggestions

relating to potential strategies for using classical collections more effectively to engage diverse audiences and to promote inter-cultural understanding, in the UK. Finally, this research took UK regional museums as its focus. Future research might look at the wider national and international picture. In particular, my discussion in the preceding section suggests it would be productive to consider the role of classical collections cross-culturally, to explore, among other things, how meaning-making differs between western European and other audiences. Thus my investigation of the role of collections of classical antiquities in UK regional museums has local, national and international relevance.

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Appendices

Appendix 1: Collections scoping project

This appendix describes in full how the collections scoping exercise was undertaken and summarises the results, which formed the basis of my selection of case studies for detailed study.

A1.1 *Methods*

The first aim of the collections scoping exercise was to identify the range and scope of collections of classical archaeology in UK regional museums. I also needed to gather sufficient information about them to inform my choice of case studies, as outlined in section 3.3.1.3, and to provide some useful information about this larger number of cases to contribute to my overall argument. Two methods were used: a survey of existing secondary sources and, when these were found to provide insufficient coverage and information, an email questionnaire.

A1.1.1 *Secondary Sources*

Table A1.1 lists the various sources available, to assist with identifying relevant collections, and their limitations. The Digest of Museum Statistics (DOMUS) was selected as the most comprehensive source to identify likely candidates. Six hundred and ninety-four museums within the geographical remit (UK) were coded as holding archaeology collections. Drawing on *Museums and Galleries Yearbook* (Museums Association 2009) in combination with the museums' own websites, I classified museums as follows:

1. Museums which definitely hold some relevant material.
2. Museums possibly holding some relevant material – for example, the description does not rule out foreign archaeology; or indicates other foreign antiquities.
3. Museums which do not hold relevant material – the remit is clearly stated as British or local archaeology and there is no indication of any foreign archaeology.

This system was clearly not infallible, as it relied on brief summaries of collections, but it was felt to be sufficient in combination with other searches and appeals for information to give a good coverage of relevant and potentially relevant collections. The next step was to gather more information about the 149 museums in categories 1 and 2 (Table A1.2), to assist with the process of selecting case studies, via email questionnaire, as outlined in the next section.

Table A1.1: Sources of information regarding collections of classical antiquities

Source	Description	Limitations
Cornucopia http://www.cornucopia.org.uk/	'Online database of information about more than 6,000 collections in the UK's museums, galleries, archives and libraries.'	Searching by keyword gives limited coverage. Free text search returned more records but with uneven relevance – for example, Library collections were included.
Culture 24 http://www.culture24.org.uk/home	'Latest news, exhibition reviews, links, event listings and education resources from thousands of UK museums, galleries, archives and libraries, all in one place.'	Possible to browse venues in a series of categories, but Archaeology gives 948 results, and the only relevant subcategory, Roman archaeology, returns only 24 museums. Presentation of results designed for online browsing.
Mapping exercises (e.g. Arnold-Foster 1993; Arnold-Foster 1999; Arnold-Foster and Weeks 1999; Arnold-Foster and Weeks 2000; Drysdale 1990; Kenyon and Davies 1998)	The publications of various regional mapping exercises commissioned by national and regional agencies (see Keene, Stevenson, and Monti 2008:78-9 for a summary of these mapping projects).	Coverage of the UK is not complete; many of these mapping exercises are focused on university collections only; detail of collections is often very limited.
Catalogues (e.g. *Corpus Vasorum Antiquorum*; *Corpus Signorum Imperii Romani* (Vol 3); Corpus of Cypriote Antiquities)	Scholarly catalogues of various classes of materials: e.g. vases; gems; sculpture	Catalogues are not comprehensive; not all categories of material or collections yet have a published catalogue.
Organisations and individuals (MLA; Society of Museum Archaeologists (SMA); museum professionals; classical archaeologists)	Emails sent to MLA and SMA; call for information placed in Museums Journal August 2010; BM curators consulted.	Not a systematic way of gathering information; dependent on individuals taking the time to respond to emails or noticing the call for information.
Digest of Museum Statistics (DOMUS)	Digest of Museum Statistics database available online from National Archives. Can be queried for 'archaeology' collections, and results extracted into Excel. Summarises results of surveys conducted by the Museums and Galleries Commission of all museums enrolled in their Registration scheme, from 1994 to 1999.	Only museums enrolled in Registration in the 1990s are included; some institutions may hold classical material within collections classed as Decorative/Applied Arts or Fine Arts rather than as Archaeology. Emerged as the most comprehensive and user friendly resource providing a basic breakdown of collection types.

Table A1.2: Museums in Categories 1 (known to hold relevant material) and 2 (possibly hold relevant material). List derived from DOMUS database listing for 'archaeology'. An asterix beside the museum name indicates that it was not on the DOMUS listing but known or suspected from other sources. Pink shading indicates museums confirmed by questionnaire as holding relevant classical antiquities; blue shading indicates those which indicated they had no foreign classical antiquities.

Museum name	**Location**	**Cate-gory**	**Q sent?**	**Q back?**
Ashmolean Museum, University of Oxford	Oxford City Council	1	✓	Part
Bantock House Museum*	Wolverhampton City Council	1	✓	✓
Birmingham Museum and Art Gallery	Birmingham Metropolitan City Council	1	✓	✓
Blackburn Museum	Blackburn With Darwen Borough Council	1	✓	
Bolton Museum and Archive Service	Bolton Metropolitan Borough Council	1	✓	✓
Bristol City Museum and Art Gallery	Bristol City Council	1	✓	✓
Bristol University Near Eastern and Mediterranean Collections*	Bristol City Council	1	✓	✓
Burton Constable Hall	East Riding of Yorkshire Council	1	✓	✓
Canterbury City Council Museums and Galleries	Canterbury City Council	1	✓	✓
Cheltenham Art Gallery & Museum	Cheltenham Borough Council	1	✓	
Chertsey Museum	Runnymede Borough Council	1	✓	✓
Chester Museum Service	Chester City Council	1	✓	✓
Chesters Museum	Hexham Town Council	1	✓	✓
Chichester Museum	Chichester District Council	1	✓	✓
Cyfartha Castle*	Merthyr Tydfil County Borough Council	1	✓	✓
Derby Museum and Art Gallery	Derby City Council	1	✓	
Doncaster Museum and Art Gallery	Doncaster Metropolitan City Council	1	✓	
Dudley Museum*	Dudley Metropolitan Borough Council	1	✓	
Egypt Centre, University of Swansea	Swansea City Council	1	✓	✓
Eton College Collections	Windsor & Maidenhead Borough Council	1	No	
Fitzwilliam Museum, University of Cambridge	Cambridge City Council	1	✓	✓
Garstang Museum of Archaeology, University of Liverpool	Liverpool Metropolitan City Council	1	✓	
Great North Museum:	Newcastle Metropolitan City	1	✓	✓

Hancock	Council			
Harris Museum and Art Gallery	Preston Borough Council	1	✓	✓
Haslemere Educational Museum	Waverley Borough Council	1	✓	
Hastings Museum and Art Gallery	Hastings Borough Council	1	✓	✓
Hunterian Museum, University of Glasgow	City of Glasgow Council	1	✓	
Ilkley Toy Museum*	Bradford Metropolitan District Council	1	✓	
Ipswich Museum	Ipswich Borough Council	1	✓	✓
Kelvingrove Art Gallery and Museum	City of Glasgow Council	1	✓	✓
Lady Lever Art Gallery*	Wirral Borough Council	1	✓	✓
Leamington Spa Art Gallery and Museum	Warwick District Council	1	✓	✓
Leeds City Museum	Leeds Metropolitan City Council	1	✓	✓
Letchworth Museum	North Hertfordshire District Council	1	✓	
Maidstone Museum and Art Gallery	Maidstone Borough Council	1	✓	✓
Manchester Art Gallery	City of Manchester	1	✓	
Manchester Museum, University of Manchester	Manchester Metropolitan City Council	1	✓	✓
Marischal Museum, University of Aberdeen	City of Aberdeen District Council	1	✓	
Mercer Art Gallery	Harrogate Borough Council	1	✓	✓
Museum of Archaeology and Anthropology, University of Cambridge	Cambridge City Council	1	✓	✓
Museum of Classical Archaeology, University of Cambridge	Cambridge City Council	1	✓	✓
Museums Sheffield	Sheffield Metropolitan City Council	1	No	
National Museums Scotland	City of Edinburgh Council	1	✓	
North Lincolnshire Museum	North Lincolnshire Council	1	✓	
Norwich Castle Museum and Art Gallery	Norwich City Council	1	✓	
Nottingham City Museums and Galleries	Nottingham City Council	1	✓	✓
Nottingham University Museum, Department of Archaeology*	Nottingham City Council	1	✓	✓
Old Fulling Mill Museum of Archaeology, University of Durham	Durham City Council	1	✓	✓
Oldham Museums	Oldham Metropolitan Borough Council	1	✓	✓

Peter Scott Gallery, University of Lancaster	Lancaster City Council	1	✓	
Pitt Rivers Museum, University of Oxford	Oxford City Council	1	✓	
Plymouth City Museum and Art Gallery*[127]	Plymouth City Council	1	✓	✓
Portland Basin Museum	Tameside Metropolitan Borough Council	1	✓	✓
Portsmouth City Museum	Portsmouth City Council	1	✓	✓
Reading Museum	Reading Borough Council	1	✓	✓
Royal Albert Memorial Museum	Exeter City Council	1	✓	✓
Royal Armouries*	Leeds Metropolitan City Council	1	✓	
Royal Cornwall Museum	Carrick District Council	1	✓	✓
Saffron Walden Museum	Uttlesford District Council	1	✓	✓
Sainsbury Centre, University of East Anglia*	Norwich City Council	1	✓	
Salford Museum and Art Gallery	Salford Metropolitan City Council	1	✓	✓
Southampton Museum of Archaeology	Southampton City Council	1	✓	
Swansea Museum	City and County of Swansea	1	✓	✓
The Burrell Collection	Glasgow City Council	1	✓	✓
The Collection	Lincoln County Council	1	✓	✓
Torquay Museum	Torbay Council	1	✓	✓
University of Birmingham Collections, Institute of Archaeology	Birmingham Metropolitan City Council	1	✓	
University of St Andrews	Fife Council	1	✓	✓
Ure Museum of Greek Archaeology, University of Reading*	Reading Borough Council	1	✓	✓
West Berkshire Museum	West Berkshire Council	1	✓	
Wigan Heritage Service	Wigan Metropolitan Borough Council	1	✓	
Williamson Art Gallery and Museum	Wirral Metropolitan Borough Council	1	✓	
Winchester College, The Treasury*	Winchester City Council	1	✓	Part
Winchester Museums	Winchester City Council	1	✓	✓
Windsor and Royal Borough Museum	Royal Borough of Windsor and Maidenhead	1	✓	✓
Wisbech and Fenland Museum	Fenland District Council	1	✓	
Worcester City Museum and Art Gallery*	Worcester City Council	1	✓	
World Museum Liverpool	Liverpool City Council	1	✓	✓
Aberdeen Art Gallery	Aberdeen City Council	2	✓	

[127] The existence of this collection was discovered and a questionnaire sent at a later stage of the research, after case studies had been selected and fieldwork begun.

Archaeological Centre: Isle Of Wight County Museum Service	Isle of Wight Council	2	✓	✓
Astley Hall Museum And Art Gallery	Chorley Borough Council	2	✓	
Atkinson Art Gallery	Sefton Metropolitan Borough Council	2	✓	
Axe Valley Heritage Museum	East Devon District Council	2	✓	
Bagshaw Museum	Kirklees Metropolitan Borough Council	2	✓	
Bath Royal Literary And Scientific Institution	Bath City Council	2	✓	
Baysgarth House Museum	North Lincolnshire Council	2	✓	✓
Bexhill Museum	Rother District Council	2	✓	
Boston Guildhall Museum	Boston Borough Council	2	✓	
Braintree District Museum	Braintree District Council	2	✓	
Buckinghamshire County Museum	Aylesbury Vale District Council	2	✓	
Carnegie Museum	Aberdeenshire Council	2	✓	✓
Central Museum And Art Gallery	Northampton Borough Council	2	✓	✓
Clifton Park Museum	Rotherham Metropolitan Borough Council	2	✓	
Dartford Borough Museum	Dartford Borough Council	2	✓	
Dick Institute Museum And Art Gallery	East Ayrshire Council	2	✓	
Dorset County Museum	West Dorset District Council	2	✓	✓
Dover Museum	Dover District Council	2	✓	✓
Elgin Museum	Moray Council	2	✓	
Folkestone Museum	Shepway District Council	2	✓	
Grantham Museum	South Kesteven District Council	2	✓	
Gray Art Gallery & Museum	Hartlepool Borough Council	2	✓	
Grundy Art Gallery	Blackpool Borough Council	2	✓	
Hampshire County Council Museums Service	Winchester City Council	2	✓	
Hawick Museum & The Scott Art Gallery	Scottish Borders Council Council	2	✓	✓
Helena Thompson Museum	Allerdale Borough Council	2	✓	
Herbert Art Gallery And Museum	Coventry Metropolitan City Council	2	✓	✓
Hereford Museum And Art Gallery	Herefordshire Council	2	✓	
Holburne Museum of Art*	Bath and North East Somerset Council	2	✓	
Hull & East Riding Museum	Hull City Council	2	✓	✓
Kendal Museum	South Lakeland District Council	2	✓	
Keswick Museum And Art Gallery	Allerdale Borough Council	2	✓	✓
Kington Museum	County of Herefordshire District Council	2	✓	

Kirkleatham Old Hall Museum	Langbaurgh on Tees Borough Council	2	✓	
Laing Museum	Fife Council	2	See St Andrews Museum	
Lancaster City Museum	Lancaster City Council	2	✓	
Luton Museum And Art Gallery	Luton Borough Council	2	✓	✓
Mansfield Museum	Mansfield District Council	2	✓	
Mclean Museum And Art Gallery	Inverclyde Council	2	✓	
Mcmanus Galleries	Dundee City Council	2	✓	
Museum In The Park: Stroud District Museum Service	Stroud District Council	2	✓	✓
Museum of Antiquities, Alnwick Castle*	Northumberland County Council	2	✓	✓
National Museum & Gallery, Cardiff	City & County of Cardiff	2	✓	✓
Neath Museum And Art Gallery	Neath Port Talbot County Borough Council	2	No	
New Walk Museum	Leicester City Council	2	✓	✓
Nuneaton Museum And Art Gallery	Nuneaton & Bedworth Borough Council	2	✓	✓
Paisley Museum & Art Gallery, Including The Coats Observatory	Renfrewshire Council	2	✓	✓
Perth Museum & Art Gallery	Perth & Kinross Council	2	✓	✓
Potteries Museum & Art Gallery	Stoke-on-Trent City Council	2	✓	
Rochdale Museum Service	Rochdale Metropolitan Borough Council	2	✓	✓
Rotunda Museum	Scarborough Borough Council	2	✓	
Royal Pump Room Museum	Harrogate Borough Council	2	See Mercer Art Gallery	
Smith Art Gallery & Museum	Stirling Council	2	✓	
Somerset County Museums Service	Taunton Deane Borough Council	2	✓	
St Andrews Museum	Fife Council	2	✓	
St Helens Museum And Art Gallery Service	St Helens Metropolitan Borough Council	2	See World of Glass	
Swindon Museum And Art Gallery	Swindon Borough Council	2	✓	
Thackray Museum*	Leeds Metropolitan City Council	2	✓	✓
Tolson Memorial Museum	Kirklees Metropolitan Borough Council	2	✓	
Tunbridge Wells Museum And Art Gallery	Tunbridge Wells Borough Council	2	✓	✓
Turner Museum of Glass, Sheffield University*	Sheffield Metropolitan City Council	2	✓	
Ulster Museum	Belfast City Council	2	No	

Warrington Museum And Art Gallery	Warrington Borough Council	2	✓	✓
Warwickshire Museum	Warwickshire County Council	2	✓	✓
Watford Museum	Watford Borough Council	2	✓	✓
Wednesbury Museum And Art Gallery	Sandwell Metropolitan Borough Council	2	✓	✓
Whitby Museum	Scarborough Borough Council	2	✓	
World Of Glass	St Helens Metropolitan Borough Council	2	✓	
Worthing Museum & Art Gallery	Worthing Borough Council	2	✓	
Yorkshire Museum	City of York Council	2	No	

A1.1.2 *Email questionnaire*

I distributed an email questionnaire to all the museums which had been identified as definitely or potentially holding classical antiquities, as defined by this study (listed in Table A1.2). This choice of method was based on the strengths of questionnaires in providing 'broad surveys of surface patterns' (Mason 2002:66). It was sent by email to the member of staff most likely to be responsible for classical collections, of those whose contact details were available on the museum's website.[128] The covering email requested the recipient to complete the questionnaire or 'pass it on to the person best qualified to do so'. The questionnaire was designed to eliminate those collections which did not hold relevant material, and for the remainder, to give a basic overall picture of content and use of collections, along with the extent of other resources for further research. A copy is included as Appendix 2.

Regarding content, I asked for the approximate number of relevant objects, and for a breakdown by culture – Greek, Cypriot, Roman, Etruscan – and by type of material – pottery, terracotta, sculpture, bronzes, coins – with approximate figures where known. In recognition of the fact that the questionnaire was likely to be completed by non-specialists in many museums, I chose these categories to reflect common terminology used in museum records, based on my own experience as a documentation assistant and curator, in the hope that this would assist staff members with the identification of relevant objects. There is of course overlap between the categories (for example pottery/terracotta; sculpture/bronzes). I included a more detailed chronological breakdown for Greek collections only – Bronze Age, Archaic, Classical, Hellenistic. I wished to avoid

[128] In the few cases where no email address was given online, I telephoned for this information. In five cases, no questionnaire was sent, as the enquiry function on the website did not allow for attachments, and no response was received to my request for an email address.

overwhelming non-specialists with the degree of detail requested, while both investigating how many were able to answer at this level of detail, and how many collections included objects from the different time periods, given the privileging of 'Classical' Greece in the history of the discipline (Chapter 2).

Regarding use, I asked about display (the percentage on display and any temporary exhibitions the material had featured in, including information on visitor figures); use by school groups; by researchers/scholars outside the museum; and in other museum events (eg. handling sessions for the public). These categories of use cover three very significant user groups, for museums – casual visitors; schools; academic users[129] – as well as, potentially, other special interest groups or targeted audiences via the category 'other events'. The remainder of the questionnaire explored available archival and quantitative information, with a view to identifying potentially fruitful case studies, as well as providing information about known donors, publications, levels of cataloguing and availability of specialist staff, all of which would contribute to my overall picture of the historical and institutional contexts of these collections' role in the present day.

A1.2 *Findings*

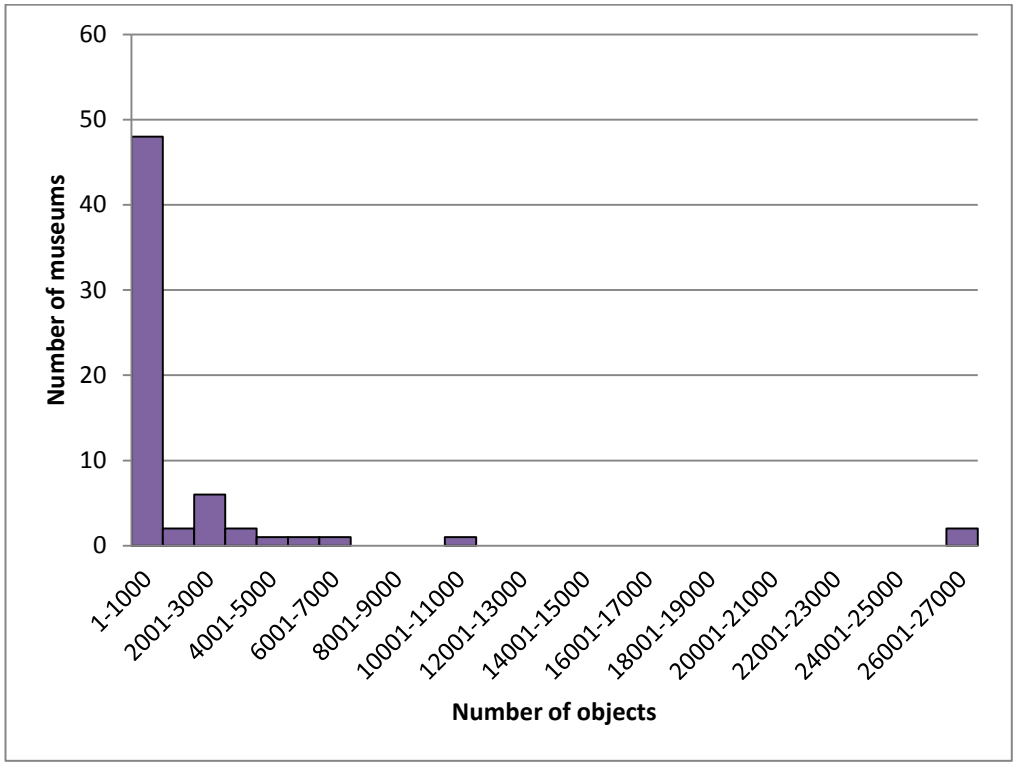
The response rate to the questionnaire was 52%. Sixty-three museums (or museum services) were confirmed as holding classical antiquities. Eleven museums responded to confirm that they hold nothing relevant. There is some variation as to whether museums which form part of a wider service responded individually or as a combined museum service: for example, Glasgow Museums, with relevant collections across three sites, returned a single questionnaire. In the case of National Museums Liverpool, where World Museum and the Lady Lever Art Gallery replied separately, the results have been treated separately, as these are two discrete buildings, with discrete displays and discrete histories. In the case of Cardiff, where two separate departments within the single institution completed separate questionnaires, the results were combined. The summary findings in this Appendix are based on the 63 questionnaire responses. They exclude the BM and other museums in London and its boroughs, as explained in Chapter 1.[130]

[129] For example, in their section on 'the museum and its users, Ambrose and Paine (2006) feature two chapters on 'museum education services' (Units 15-16), a suite of chapters on interpretation and exhibitions (Units 22-34), and a chapter on 'researchers as users' (Unit 40).

[130] The Sir John Soane's Museum is a notable example, excluded from study in this thesis by my decision to focus on regional collections. This has received considerable research attention (Elsner 1994; 2002).

Figure A1.1 represents the breakdown of respondents by number of objects estimated to be in their collections, showing that over three-quarters (48 of 63) hold 1000 objects or fewer.[131] It makes clear the wide gulf between most regional collections, and the two major Oxbridge museums, which both hold collections estimated as comprising between 26,000 and 27,000 objects. Two-thirds (42 of 63) hold 500 objects or fewer. Figure A1.2 shows how these smaller collections are distributed: 19 hold 50 objects or fewer.

Figure A1.1: No. of museums with given numbers of objects



Turning to the content of collections, Table A1.3 shows the number of museums which clearly answered that they included the given collection areas. The greatest number has Greek collections, closely followed by non-British Roman objects. Nearly two-thirds of the collections included some Cypriot material. The least common type of material was Etruscan.

[131] These figures vary as to whether they include Egyptian or numismatic collections, depending on how collections are divided and classified in the various institutions, and should therefore be viewed as a guide rather than as definitive statistics. Figures total 62 as one respondent did not provide an answer to this question.

Figure A1.2: Breakdown for museums with 1-500 objects

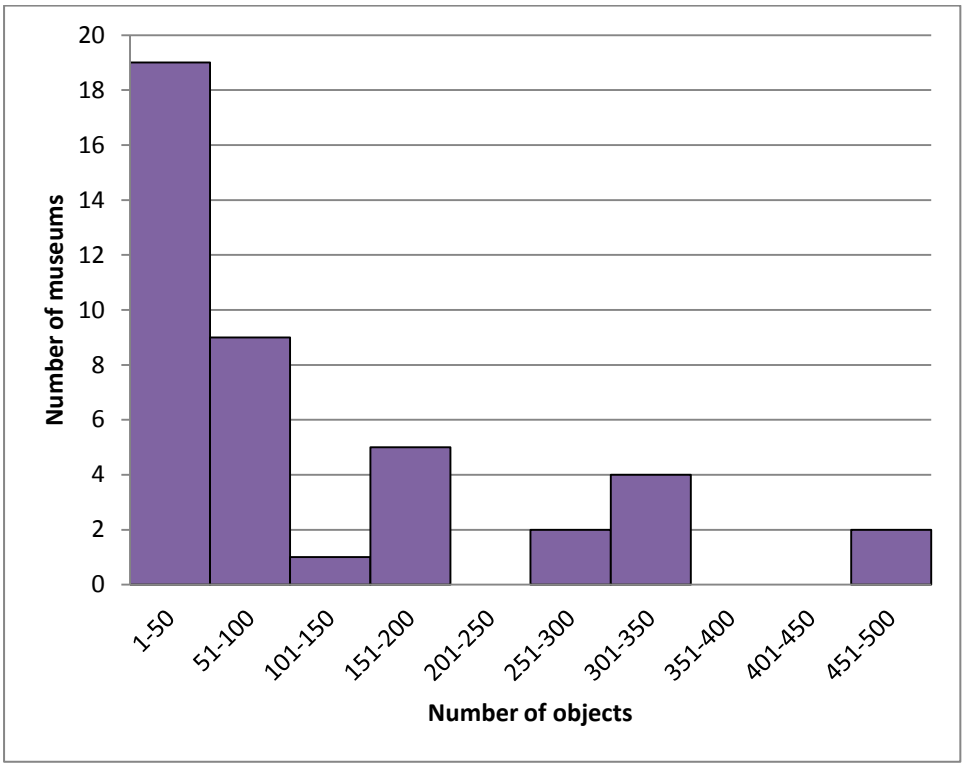


Table A1.3: Number of museums holding different collection areas (Greek, Roman, Cypriot, Etruscan)

Collection area	**Number of museums (of 63)**
Greek	55
Roman (excluding Romano-British)	53
Cypriot	41
Etruscan	30

Table A1.4 shows the number of respondents who clearly responded that they included the given common material types. The vast majority, unsurprisingly, included pottery – 61 collections. Far fewer had sculpture – under half of them – and some of those clarified that they only had one or two such objects.

Table A1.4: Number of museums holding common material types

Material type	**Number of museums (of 63)**
Pottery	61
Coins	35
Terracotta	34
Sculpture	30
Bronzes	26

Turning now to whether foreign classical material is on display, 45 museums across the UK reported that they either had objects currently on display, or were in the process of a redisplay which would include relevant objects when open. Reported annual visitor numbers to these museums ranged from 2,500 to well over a million visitors per year (Appendix 3 gives the visitor figures for the larger collections outside Oxford and Cambridge). Seventeen museums had nothing on display. Ten of these 17 are small collections, with 50 objects or fewer. In six museums redisplays had recently been completed or were in progress, in summer 2010, in which the amounts of classical material displayed were holding steady or indeed increasing: in Leeds, Liverpool's World Museum, Canterbury, Exeter, Newcastle and the Fitzwilliam Museum. A redisplay in progress in Manchester, however, was reducing the number of classical objects on display in order to focus on Egypt and local British archaeology, replacing the former Mediterranean Archaeology gallery with a more general archaeology gallery. The Ashmolean Museum's overall refurbishment reduced the display space devoted to classical archaeology, as noted in Section 2.3.3.

The questionnaire also explored other ways in which collections are used. I asked about three specific kinds of use – by school groups; by 'researchers/scholars from outside the museum'; and 'in museum events (e.g. handling sessions for the public)'. 'Frequent' use was defined as being used more than once a month. Figures A1.3 to A1.5 present the results. The lowest levels of use were in other museum events (Figure A1.5) – with 27 never using classical collections in such events, and only five frequently. Considerably more collections reported frequent use by school groups (Figure A1.3) than other users. Nine museums reported that their collections were never used in any of these three ways. Only one of these had over a hundred objects; five of them also had nothing on display, which would seem to indicate that these five collections are never accessed at all.[132] In some museums, foreign classical antiquities are clearly seen as marginal. One respondent wrote 'these objects are generally historical anomalies donated as part of a larger collection in the past'. Another curator described them as ''forgotten' collections'.

[132] Chester (12 objects); Ipswich (19 objects); Leamington Spa (32 objects); Paisley (approx 50 objects); Swansea's Egypt Centre (115 objects)

Figure A1.3: Use by schools

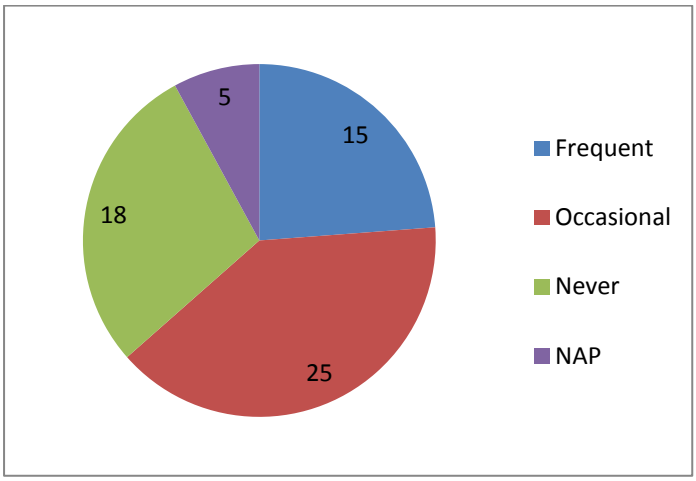


Figure A1.4: Use by researchers

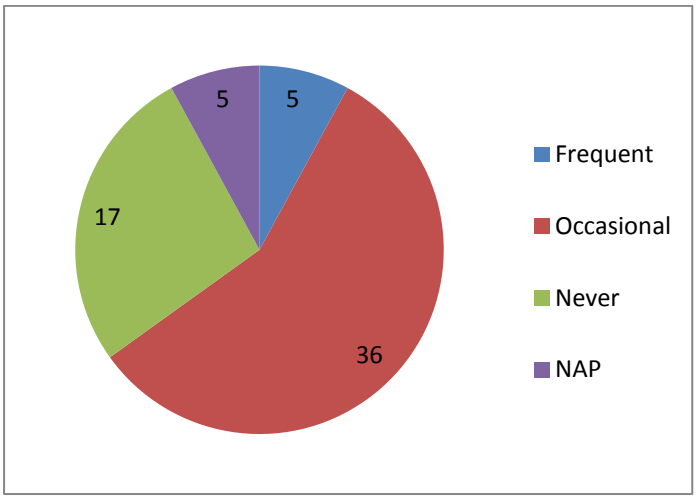
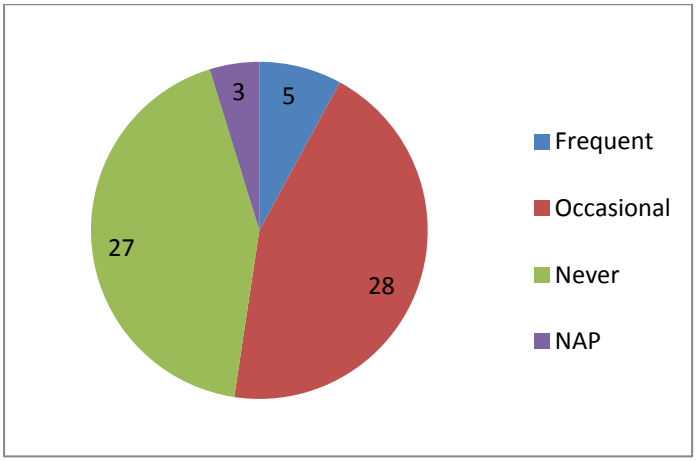


Figure A1.5: Use in other events



Another question asked whether the museums have specialist staff to deal with their classical material. Thirty-five were classified as positive responses, and 23 as negative.[133] This seems a surprisingly high number of museums with specialist staff, but the figure needs to be qualified. Those mentioned range from people with a PhD in classical archaeology, to those with general archaeology degrees. One respondent noted, 'we happen to have an archaeologist and a classicist on our staff, but we don't specifically recruit for these skills and no job titles specifically relate'. This may well be the case in other museums. When asked whether any of the collections were published, 26 museums answered in the affirmative, 21 replied no, and 16 either did not answer or admitted that they did not know. Only two museums replied that their classical collections were entirely uncatalogued; 13 museums had at least some uncatalogued material; however, the vast majority (53 museums) had at least some of the material documented on a computerised database; 16 had made at least some available online.

[133] No clear answer was provided on the other five questionnaires.

Appendix 2: Scoping project questionnaire

Classical Antiquities Questionnaire

1. Does the museum's collection include classical antiquities? YES/NO

If NO: Please supply any further information that you think is relevant (eg. the museum used to hold classical antiquities but they were transferred elsewhere), and return the survey. Even though your museum does not hold collections relevant to my research project, it is still very important for my research that you return the survey, so that I can remove your museum from my list. Many thanks for your participation.

2. Does the museum's collection of classical antiquities ONLY contain Romano-British antiquities, that is, material excavated or found locally or elsewhere in the British Isles? YES/NO/DON'T KNOW

If YES: Please return the survey. Thank you for your participation.
If DON'T KNOW: would you be willing for me to contact you to investigate further?

Otherwise, please continue to answer the following questions, **about the museum's collection of classical antiquities from OUTSIDE the British Isles**:

3. Roughly how many objects are in these collections?

4. Roughly what percentage is on display?

5. What does the collection include? Please tick all that apply, and add any details (eg. mostly Greek vases; large collection of Roman lamps; approximate numbers where known)

Cypriot
Greek (Bronze Age Archaic Classical Hellenistic)
Etruscan
Roman
Other _____

Pottery
Terracotta
Sculpture
Bronzes
Coins
Other _____

6. What are the annual visitor figures for the museum?

7. If classical antiquities are displayed, do you have any specific information on visitor figures to those displays in particular (this might include eg. educational or group bookings)? NO/YES please give details:

8. Have the classical antiquities collections been featured in any temporary exhibitions? NO/YES please give details (exhibition title; content; date of exhibition; visitor figures if available):

9. Are the collections used by school groups?

Never Occasionally Frequently (more than once a month)

10. Are the collections used by researchers/scholars from outside the museum?

Never Occasionally Frequently (more than once a month)

11. Are the collections used in museum events (eg. handling sessions for the public)?

Never Occasionally Frequently (more than once a month)

Please give details of events, if applicable:

12. Do you collect statistics on the use of these collections? NO/YES please give details:

13. Has the museum conducted any evaluation or visitor studies relating to the classical antiquities collections (eg. displays or other use?) NO/YES please give details:

14. Were these collections mainly collected by any particular individual(s)? NO/DON'T KNOW/YES....Who?

15. Or given by any particular donor(s)? NO/DON'T KNOW/YES.....Who?

16. Does the museum have any information or archival material relating to the collectors or donors, or do you know of any located elsewhere (eg local records office)? NO/YES.....Please give details:

17. Does the museum have any information or archival material relating to historic displays of the classical archaeology at the museum? NO/YES.....Please give details:

18. Have any of these collections been published? NO/DON'T KNOW/YES.....Please give details:

19. Are these collections catalogued?

uncatalogued paper catalogue card index computer database online

20. Does the museum have any members of staff with a university degree in classical archaeology or a related field or other education/experience relevant to classical antiquities? NO/YES....Please give details, including their job title(s):

If you have any other information about the collection of classical antiquities which you think might be of interest, please note it here:

Name of person completing this questionnaire:

Job title/role in the museum:

Date completed:

Thank you very much for your participation.

Appendix 3: Case study shortlist

Table A3.1**.** Case study shortlist – collections with 100 or more objects. Pink shading indicates the ten initial strong contenders for case studies. Bold type indicates final case studies. Collections in Oxford and Cambridge are excluded.

Collection location	**Region**	**Governance**	**Collection Size**	**Visitor figures**	**Amount on display**	**Use of collections**	**Specialist Staff?**	**Style of presentation**	**Reasons for discounting**
Birmingham	West Midlands	Local Authority	3000 (rough estimated figure; not including coin collection)	1,000,000+ (to BM&AG in 2010, boosted by Staffordshire Hoard)	7% (rough estimate)	Medium to High (FOO)	Yes	Archaeology	Staff unavailability
Bristol	South West	Local Authority	Several 100s	500,000 (to museum service)	<1%	Medium (OOO)	No		<10 objects on display
Bristol	South West	University	500+	Unknown	100%	Medium (OOO)	Yes (not dedicated to museum)		'Not really a museum' (Bristol University, Q)
Canterbury	South East	Local Authority	300 (inc 100 Egyptian?)	47,097	95% by 2012 (285 objects)	Medium (OOO)	No		Closed until spring 2012
Cardiff	Wales	National	300 (not including 3000 coins); 60 objects in Art Dept	417,532 (2009-10 382,374)	<1% (archaeology); 17% (art)	Archaeology: Low (NON) Art: Medium (OOO)	Yes		Limited displays
Coventry	Midlands	Independent Trust (Local Authority)	100 (approx)	300,000	2%	Medium (OOO)	No		Limited displays

Durham	North East	University	5000	11,385	<1%	Medium to High (FOO)	Yes		Limited displays; difficult to be objective as I was previously employed here
Edinburgh	Scotland	National	3000						Questionnaire not returned. In the middle of redisplay: contact again late 2011
Exeter	**South West**	**Local Authority**	**900+ (2674 total foreign archaeology)**	**250,000**	**10% by 2011**	**Low to Medium (NOO)**	**Yes**	**Historical**	
Glasgow	**Scotland**	**Local Authority (run by charitable trust)**	**2646 (2350 main, 296 Burrell)**	**1,715,615**	**5% (2% Kelvingrove, 29% Burrell, 0.1% St Mungo)**	**Low to Medium (OON)**	**No**	**Art (Burrell)**	
Glasgow	Scotland	University							Questionnaire not returned
Harrogate	Yorkshire and the Humber	Local Authority	580	24,339	9% (52 objects)	Low (ONN)	No		
Hastings	South East	Local Authority	200	35,000	5%	Medium (OOO)	Yes		Limited displays
Hull	North East	Local Authority	570	79,852	80%	Medium to High (FOO)	Yes		Displayed in Roman Britain gallery only

Leeds	Yorkshire and the Humber	Local Authority	5100 (including 2000 coins)	Not provided	5% (255 objects)	Medium to High (FOO)	Yes	Archaeology	
Lincoln	Yorkshire and the Humber	Local Authority	1200	66,000	2% (24 objects)	Medium (OOO)	Yes		
Liverpool (World Museum)	North West	National	6600 (not including coins or Cypriot)	2.5 million + to National Museums Liverpool	10%	High (FFF)	Yes	Archaeology	Conflicting staff commitments
Liverpool (Lady Lever)	**North West**	**National**	**100**	**189,000**	**95%**	**Medium (OOO)**	**No on site specialist; Curator in NML**	**Art**	
Liverpool (Garstang)	North West	University							Questionnaire not returned
Maidstone	South East	Local Authority	185	60,000-70,000	2% (4 objects)	Medium (OOO)	No		<10 objects on display
Manchester	North West	University	2000+	330,000	<1% (Reducing by 2012)	Medium (OOO)	Yes	Archaeology	Redisplaying gallery so likely to be closed
Newcastle (Great North Museum)	**North East**	**University/ Local Authority**	**3000+**	**800,000**	**45%**	**High (FFF)**	**Yes**	**Historical**	
Nottingham	**East Midlands**	**Local Authority**	**2849 (inc. Egypt)**	**100,000**	**1% (31 objects)**	**High (FFO)**	**No**	**Art/ Historical**	
Nottingham	East Midlands	University	60 (+Samian sherds)	2,500	75% (45 objects)	No answer provided	Yes		Low visitor figures

Perth	Scotland	Local Authority	<500	70-75,000	0%	Low (NON)	Yes	N/A	Nothing on display
Plymouth	South West	Local Authority	274 (+60 coins)	100,000	5%	Medium (OOO)	Yes		Collection not known to me at time of case selection[134]
Preston	North West	Local Authority	200 (not inc. 500 coins)	245,000	10%	Medium to High (FOO)	Yes	Art	
Reading	**South East**	**University**	**2000**	**8,000**	**50% (1000 objects)**	**High (FOF)**	**Yes**	**Archaeology**	
Reading	South East	Local Authority	>600	103,000 (to Reading Museum); 8,000 to Ure Museum displays	15% at Ure Museum (86 objects) and Riverside Museum (1 object)	Medium to High (FOO)	Yes	N/A	Would be included to some extent through the Ure Museum case study
Saffron Walden	East	Local Authority	170	15,755	20-25%	Low to High (FNN)	Yes		Difficult to be objective as I was previously employed here
Salford	North West	Local Authority	185 (+ 127 coins)	100,000	0%	Low (NON)	No	N/A	Nothing on display
St Andrews	Scotland	University	300	30,000	10% (30 objects)	Medium (OOO)	Yes		Limited displays
Swansea	Wales	University	115 (not including Graeco-Roman Egypt)	20,000	0%	None	No	N/A	Nothing on display

[134] This collection, whose existence was discovered after case studies had been selected, has been added here for the sake of completeness.

Torquay	South West	Independent	500	25,000	<1%	Low (NON)	Yes		<10 objects on display
Truro	South West	Independent	305 (not inc. coins)	106,000	42%	Medium (OOO)	Yes		Travel distance from London; Exeter selected as preferred SW case study
Tunbridge Wells	South East	Local Authority	200	56,000	0%	Medium to High (FOO)	Yes (by chance)	N/A	Nothing on display
Warwick	West Midlands	Local Authority	100-200		0%	Low to Medium (ONO)	No	N/A	Nothing on display
Wolverhamp-ton	West Midlands	Local Authority	320	160,000	1%	Medium (OOO)	No		<10 objects on display

Appendix 4: RAMM classical collection summary

This list summarises the donations of foreign classical material, as collated from Handlists of the Greek and Cypriot collections, together with accessions registers. The major donations are highlighted in bold.

Some Roman objects have been noted, where I found reference to them. However, I found no handlist for the Roman collections as a whole, which are said to include about 50 bronze figurines, about 50 gems, and 400 lamps (RAMM 1997). Where records were available, notably for the Montague collection, many are unprovenanced, and it has therefore been impossible to determine which are covered within the remit of this project. This should not, therefore, be regarded as a full summary of the museum's Roman holdings.

Before 1860	3 Greek pots, part of the F.W.L. Ross collection transferred to RAMM as part of the founding collection. Also other Roman items donated by him (date unknown).
Date uncertain	Etruscan/Roman vessel, donated by A. Edwards.
1862	Cast of a sculpture supposed to be by Pheidias representing Hebe, on the frieze of the Parthenon, Athens. Original in the British Museum, donated by Dr John Lee
1866	Clay vessel in form of a human head, from Pompeii, donated by Miss Clare through Hon & Revd Henry Hugh Courtenay
1867	2 Greek pots, donated by F. Harger
1868	3 terracotta figurine fragments and a sculptured head, found near Larnaca, Cyprus, donated by Rear Admiral White
c.1868-1873	3 fragments of marble sculpture from the Temple of Jupiter, Athens, donated by Dr Ridgway
	Lekythos, donated by Reverend H.T. Ellacombe
c.1870	3(?) Greek pots, donated by Rear Admiral T. Spratt
1874	1 plaster cast of Cypriot sculpture, 7 Greek pots and 1 terracotta head, and pieces of pavement from Hadrian's Villa, donated by Winslow Jones (Exeter attorney, solicitor and philanthropist, one of the founders of RAMM)
1878	Bust of a Roman senator in white marble, age about 2nd c AD; portion of frieze of a temple; upper part of figure of Belvedere Apollo in volcanic stone or cement, donated by Rev. J. Mozley
1880	Roman cooking vessel from Bologna, Italy, donated by Mr William Charles Grant

1880 Fragment of painted wall plaster from Pompeii, donated by Rev. H.T. Ellacombe

1882 Unguentarium, and approx 15 artefacts (lamps, figurines, pots) discovered at Idalium, Cyprus, by Mr R.H. Lang, donated by Gilbertson Esq., through J.C. Bowring Esq. Also, Cycladic figurine, from the Island of Sikino, found by Hobart Pacha

c.1882-1886 8 assorted other single donations of Greek artefacts

1887 **Over 50 items from Biliotti's excavations at Kameiros, Rhodes, mainly pots, donated by Mr C.M. Kennedy.** The donation also included approximately 15 coins, recorded as 'lost' on the Greek Handlist.

Marble busts of Augustus and Agrippina, from Pope's garden at Twickenham, donated by Miss Carmichael (probably 18th or 19th century)

1902 4(?) fragments of obsidian from Melos, donated by W.S.M. D'Urban

1903-16 5 other Greek artefacts donated, including 2 electrotype copies of coins. Also loan of 5 Greek artefacts from A. Macpherson

1905 Cypriot jug, donated by Mr Cecil J. Crofton

1910 **Approximately 50 Cypriot items (pots, lamps, glass), discovered in tombs in the neighbourhood of Paphos, Cyprus, donated by Staff Qr. Mr. Serg. W.E. Barrett**

1911 31 Etruscan and Roman objects, including ceramics, large bronze vessels and glass, donated by Miss Peard

1918 **Approximately 150 Cypriot items (pots, figurines, lamps, glass), donated by Brig. General Cobham in memory of his uncle, Claude Delavel Cobham, late Commissioner of Larnaca, Cyprus.** The donation also included approximately 20 medieval pots.

1918 Roman oil lamp from Antibes, donated by Canon J.F. Langford

1921 One pottery vessel allegedly from Pompeii

1922 13 Greek items, mainly pots, donated by Col. R. Harrison Fawcett

1924 2 single donations of Greek artefacts

1927 **42 Greek artefacts, mainly pots, from Necropolis at Marsala, Sicily, donated by Rev. J.B. de Forbes**

1929 Approximately 5 Greek or Roman bronze objects

1929 Three Roman objects, allegedly from Pompeii

1931 Approximately 125 antiquities from Palestine, mostly Roman glass and oil lamps, donated by Rev. Francis Julian Dyson

1934 Two Roman glass flasks, donated by Miss E.J. Tuckey

1937 "Collection – pottery, glass, fibulae etc.", approximately 10 Roman objects, donated by Mr W. Lightbody

1928-44 9 other Greek artefacts donated, including one identified in the Handlist as a fake, 2 Cypriot artefacts, and also one group recorded as 'Pottery and fragments from a Minoan grave, Mochlos, off Crete'.

1946 **800 antiquities, principally Roman, Greek, Egyptian and Near Eastern, donated by L.A.D. Montague.** Based on the Montague catalogue, handlists and other museum documentation, approximately 140 are Greek or Cypriot, including a Corinthian helmet (5/1946/258) and an Attic *pyxis* published by Beazley in *ARV* as by the Painter of London D12 (5/1946.536); approximately 25 are Etruscan. There are around 225 Roman objects, excluding those specified as being of Egyptian or British origin. As very many lack any stated provenance, is not possible to determine precisely which are relevant to the scope of this project. Further information may be available for some objects in Montague's articles in *Bazaar*, or sale catalogues, but RAMM has not yet had the resources to follow up such references (Assistant Curator of Antiquities, pers. comm., 16.02.2015).

1947 Greek vase found near Mersa Matrouh, North Africa, in 1940, donated by Sgt. C. Hampton

1949 **Approximately 40 Greek and Roman objects, and 25 Cypriot, donated by G. and J. MacAlpine Woods**

1949-54 11 other Greek artefacts donated; 1 red-figure bell-krater purchased from Spink & Son

1951 28 Cypriot artefacts re-accessioned; these may duplicate earlier items not located.

1952 Attic *pelike*, presented by Mrs Davies

1959 Cypriot pot, donated by Dr H.J. Cooper

1963 8 pots and 1 lamp, said to have been excavated in Cyprus, donated by Mrs Burd

1970 2 Cypriot pots, found near Kelasia Castle, Kowiis River, transferred from Torquay Museum

1971 2 Cypriot pots and 1 figurine, donated by Chris Parsons, from collection made by his grandfather W. Parsons.

1973	Marble bust, found by Samuel Bayliss during the 1860s in Turkey, while working as Engineer in Chief on railway construction, donated by Mrs Leila Wright
1974-5	34 Greek artefacts and 7 Cypriot re-accessioned; these may duplicate earlier items not located.
1996	2 Greek pots re-accessioned; these may duplicate earlier items not located.

Appendix 5: Burrell Collection classical collection summary

Details taken from record cards in the Burrell archive. Attributions, dates etc. may not be the most up to date identification as it was beyond the scope of this project to cross-check such information.

Arms & Armour:

2/7 Greek 'Illyrian' type helmet, bronze, 550-400 BC. Bought from the National Magazine Company (belonged to W.R. Hearst), 17.10.1952

2/8 Etruscan helmet, bronze, end of 6th century BC. Bought from the National Magazine Company (ex-coll Hearst), 17.10.1952

2/9 Etruscan (Italo-Celtic) helmet, bronze, c. 300 BC. Bought from the National Magazine Company (ex-coll Hearst), 17.10.1952

Roman glass:

17/1	Ex Hutton Castle 23.10.1947
17/2-3	Bought from Winifred Williams 7.6.1947
17/4-5	Bought from Spink & Son 2.3.1948
17/6	Bought from Spink & Son 18.10.1948
17/7	Bought from G.F. Williams 19.12.1949
17/8-10	Ex Hutton Castle 23.10.1947
17/11	Bought from W.T. Graham Henderson 26.8.1947
17/12-19	Ex Hutton Castle 23.10.1947
17/20	Bought from W.T. Graham Henderson 26.8.1947
17/21	Ex Hutton Castle 29.9.1947
17/22	Bought from Spink & Son 2.3.1948
17/23	Ex Hutton Castle 23.10.1947
17/24	Bought from A. Garabed 23.10.1948
17/25	Ex Hutton Castle 23.10.1947
17/26-27	Bought from Winifred Williams 7.6.1947
17/28	No information on provenance
17/29	Bought from W.T. Graham Henderson 26.8.1947
17/30-34	Ex Hutton Castle 29.9.1947
17/35	Bought from Spink & Son 8.7.1950
17/36-39	Ex Hutton Castle 23.10.1947
17/40	Bought from Winifred Williams 7.6.1947
17/41-50	Ex Hutton Castle 23.10.1947
17/51-52	Ex Hutton Castle (no date)
17/53	Bought from Spink & Son 11.6.1947
17/54	Bought from W.T. Graham Henderson 26.8.1947
17/55-6	Ex Hutton Castle 29.9.1947
17/57	Ex Hutton Castle 23.10.1947
17/58	Ex Hutton Castle (no date)

17/59 Bought from Winifred Williams 7.6.1947
17/60 Ex Hutton Castle (no date)
17/61 (Reidentified as Islamic) Ex Hutton Castle 29.9.1947
17/62 Ex Hutton Castle 29.9.1947
17/63 Syrian fish rhyton, from Wm. C. Ohly, Berkeley Galleries 9.3.1948, ex Euformopoulos coll
17/64-5 Ex Hutton Castle 23.10.1947

Gold:

18/6 Greek earrings in form of bull's head, 5th century BC. Bought from Sothebys per G.F. Williams. 17.4.1950

18/7 Greek earrings, 2nd century BC. Bought from Sothebys per G.F. Williams. 17.4.1950

18/8 Greek cover for mirror, 4th century BC. Bought from Spink & Son 25.1.1954. From Poet Roger's, Bateman and Vernon Wethered collection.

Greek and Cypriot (references to CVA are to Moignard 1997):

19/1 (157) Rhyton – c.500 BC BUT 'described as a fake by Prof. A.D. Trendall, Canberra'. Provenance: Ex – Hutton Castle 23.10.1947

19/2 Alabastron, Corinthian, ex Hutton Castle 1947. CVA Cat. 6: 11-12.

19/3 Alabastron, Corinthian, ex Hutton Castle 1947. CVA Cat. 6:7-8.

19/4 Aryballos, Corinthian, ex Hutton Castle 1947. CVA Cat. 6:5-6.

19/5 Alabastron, Corinthian, ex Hutton Castle 1947. CVA Cat. 6:9-10.

19/6 Aryballos, Protocorinthian, ex Hutton Castle 1947. CVA Cat. 5:1-2.

19/7 Miniature Kotyle, Corinthian, ex Hutton Castle 1947. CVA Cat. 7:10.

19/8 Lekythos (Pagenstecher shape), Sicilian, ex Hutton Castle 1947. CVA Cat. 47:4-5.

19/9 Alabastron, Attic Red Figure, bought from Winifred Williams, 1947. CVA Cat. 31:8-11.

19/10 Amphora (Type B), Attic Black Figure, bought from Spink and Co., 1947. CVA Cat. 11:1-2.

19/11 Pyxis and lid (Type C1), Attic Red Figure, bought from Spink and Co., 1947. CVA Cat. 31.6-7.

19/12 Lekythos, Attic Black Figure, bought from W.T. Graham Henderson, 1947. CVA Cat. 23:9-11.

19/13 Neck amphora, Attic Black Figure, bought from Spink and Co., 1947. CVA Cat. 15:1-3.

19/14 Lekythos, Attic Black Figure, bought from Spink and Co., 1947. CVA Cat. 23: 12-14.

19/15 Eye cup (Type A), Attic Black Figure, bought from Spink and Co., 1947. CVA Cat. 20:1-4.

19/16 Duck askos, Attic Red Figure, bought from Spink and Co., 1947. CVA Cat. 31:5.

19/17 Fish plate, Lucanian Red Figure, bought from Margaret Burg, 1947. CVA Cat. 42.1-2.

19/18 Black-glazed oil strainer, variously 100 BC or 4th C BC. Bought from W.T. Graham Henderson 26.8.1947.

19/19 Black-glazed lekythos, c.500BC. Ex – Hutton Castle 23.10.1947.

19/20 Etruscan female head, 3rd century BC. Bought from W. Williams 2.2.1948.

19/21 Squat lekythos, Attic Red Figure, bought from Winifred Williams, 1948. CVA Cat. 30:16.

19/22 Spout of a vase in form of a goat's head', down as Crete (Minoan) but with a note – 'From Asia Minor 4th c BC' Dr Ba[rr]ett BM. Spink & Son 2.3.1948

19/23 Mycenaean figurine of goddess. Spink & Son 2.3.48. Ex-coll: Seltman. Exhibited Burlington House 1946 no 29.

19/24 Olpe, Attic Black Figure, bought from Spink and Co., 1948. Ex Sir Francis Cooke. CVA Cat. 18:1-3.

19/25 Terracotta figure. Greek islands, Greek goddess (Ishtar), 6th to 5th century BC. Bought from W. Williams 24.2.48.

19/26 Cypriot Geometric, 2-handled vessel (amphora), c.900BC. Bought from W. Williams 26.4.48.

19/27 Column Krater, Attic Red Figure, bought from Spink and Co., 1948. CVA Cat. 27:1-5.

19/28 Chalice, Mycenaean, bought at Spink and Co, 1948. CVA Cat. 2:1.

19/29 Kyathos, Attic Black Figure, bought at Spink and Co., 1948. CVA Cat. 21:1-3.

19/30 Kantharos, Etruscan Bucchero, bought via Spink and Co., from the Christie's sale of the Earl Fitzwilliam Collection, 1948. CVA Cat. 57:3.

19/31 Skyphos, Etrusco-Corinthian, bought from Spink and Co., 1948. Ex Earl Fitzwilliam collection. CVA Cat. 50:4-6.

19/32 Etruscan cista, bronze, 4th cent BC, 'Old loan'. Provenance: ex-Hutton Castle 23.10.1947.

19/33 Etruscan foot of a vessel, bronze, c.350BC. Bought from A. Garabed, 11/11/48.

19/34 Etruscan bronze jug, c 300 BC, Spink & Son 4/6/47

19/35 Etruscan bronze jug, c.400 BC, Spink & Son 18/6/47

19/36 Tanagra, lady with fan, c.300 BC.

19/37 Skyphos, Attic Black Figure, bought from Spink and Co., 1948. CVA Cat. 19:5-6.

19/38 Squat lekythos, Attic Red Figure, bought from Spink and Co., 1948. CVA Cat. 30:6-8.

19/39 Kylix, bought from Spink & Son, 21.11.48, ex-coll: Earl Fitzwilliam

19/40 Neck-amphora, Attic Black Figure, bought from Spink and Co., 1948. Ex collection of Colin F. Campbell. CVA Cat. 11:3-4.

19/41 Kantharos, Etruscan bucchero, bought from Spink and Co., 1948. CVA Cat. 57:4.

19/42 Oinochoe, 4-300 BC, bought from Spink & Son 22.10.48

19/43 Cypriot jug, 1500-1400 BC, bought from Winifred Williams 1.12.48.

19/44 Bell krater, Lucanian Red Figure, purchased from A. Garabed, 1948. CVA Cat. 40:1-3.

19/45 Skyphos, Apulian Red Figure, bought from A. Garabed, 1948. CVA Cat. 37:1-3.

19/46 Column krater, Apulian Red Figure, purchased from A. Garabed, 1948. CVA Cat. 34:1-3.

19/47 Tanagra figure of girl with grapes & goose. C. 4th cent BC, bought from Sydney Barney, 3.12.48.

19/48 Tanagra figure of girl with fan. C. 4th cent BC, bought from Sydney Barney, 3.12.48

19/49 Tanagra figure of Eros, 4th century BC, bought from Winifred Williams 1.12.48

19/50 Figure of Aphrodite, c.700 BC (but with pencil addition that probably modern and in ancient mould), bought from Winifred Williams 1.12.48, found at Hierapetra, Greece, ex. Coll.: G. Seltman.

19/51 Figure of youth and horse, 5th to 4th cent BC, bought from Winifred Williams 26.11.48

19/52 Male torso (Hercules?), marble, 5th to 4th century BC, bought from Winifred Williams 1.12.48

19/53 Lekythos, Canosan, bought from Winifred Williams, 1948. CVA Cat. 48:1-2.

19/54 Lekythos, Canosan, bought from Winifred Williams, 1948. Ex van Branteghem and Sir Francis Cook collections. CVA Cat. 48:3-4.

19/55 Greece, sphinx, 5th cent BC, bought from Mrs Burg, 8.7.48

19/56 Tanagra figure of a lady, 4th cent BC, bought from Spink & Son, 11.6.48

19/57 Palmyra, Syria, head of woman from a grave stone relief. c. 3rd cent BC, bought from Spink & Son 11.6.48.

19/58 Greece, head of a woman, marble, 4th century BC, bought from Spink & Son 11.6.48.

19/59 Neck amphora, Attic Black Figure, bought from Spink and Co., 1948. CVA Cat. 15:4-6.

19/60 Greece (Corinthian) helmet, bronze, 6th cent BC, bought from W. Williams 21.6.48.

19/61 Sicily (South Italian) Head of Persephone, c. 420BC, bought from F. Partridge & Sons, 9.5.1949. Ex colln: Prof A.B. Cook

19/62 Sicily Head of Demeter, c.420 BC, bought from F. Partridge & Sons 9.5.49. Ex colln: Prof A.B. Cook

19/63 Greek vase, alabaster, 5th cent BC (note in pencil 'ancient?'), bought from G.F. Williams, 17.6.1949.

19/64 Greek, Aphrodite torso, marble, 5th cent BC, bought from G.F. Williams, 7.2.49.

19/65 Askos, Sicilian, in the shape of a pig, bought from G.F. Williams, 1949. CVA Cat. 47:3.

19/66 Roman life size left arm & hand from female statue, bronze, 1st-2nd cent AD. Bought from Spink & Son 22.10.48.

19/67 Oinochoe, Attic Black Figure, bought from Spink and Co., 1948. Ex collection of Lord Kinnaird, Rossie Priory. CVA Cat. 17:1-3.

19/68 Amphora (Type B), Attic Black Figure, bought from Spink and Co., 1950. CVA Cat. 12:3-4.

19/69 Pyxis, Corinthian, bought from Winifred Williams, 1949. CVA Cat. 8:5-6.

19/70 Cypriot juglet, c.1750-1500 BC. Bought from Winifred Williams 19.12.48.

19/71 Greek bowl (black figured) 6th century BC, bought from A. Garabed, 5.7.50. (Subsequently noted as being entirely repainted)

19/72 Lekythos, Attic White Ground, bought from Spink and Co., 1950. CVA Cat. 33:1-4.

19/73 Chalice, Mycenaean, bought from Spink & Co, 1950. CVA Cat. 1:6.

19/74 Greek black-glazed oinochoe, c. 300 BC, bought from Spink & Son 18.7.50.

19/75 Cypriot oinochoe, c 100 AD, bought from Spink & Son 18.7.50.

19/76 Animal-head cup, Apulian Red Figure, sheep's head, bought at Sotheby's through Spink and Co., 1950. CVA Cat. 38:1-3.

19/77 Tanagra figure of a lady, 4th cent BC. Bought from A. Garabed, 20.12.48, ex-coll J.R. Anderson.

19/78 Chalice, Etruscan bucchero, bought from G.F. Williams, 1948. CVA Cat. 59:1-2.

19/79 Head vase, East Greek, bought from Spink and Co., 1948. CVA Cat 3:1-3.

19/80 Greek (geometric period) horse, bronze, c.800 BC, bought from G.F. Williams, 27.9.49, from Olympia

19/81 Greek mirror with Medusa head, c.400 BC, bought from G.F. Williams 15.12.48

19/82 Greek bronze amphora, 3rd cent BC, bought from Spink & Son 18.7.50

19/83 Etruscan engraved mirror, 3rd cent BC, bought from W Williams 2.11.48

19/84 Roman handle in form of leaping lion, 2/3rd cent AD, bought from A. Garabed 22.10.48

19/85 Greek lamp with duck head handle and stand, bronze, c.1st cent BC-1st cent AD, bought from Spink & Son 18.7.50 ex-colln A.H. Burn (1950 pg 57).

19/86 Etruscan figure of a warrior, bronze, c 600 BC bought from G.F. Williams 24.5.1949

19/87 Roman figure of a woman holding fruit, bronze, c. 100-200 BC, bought from Sothebys per Spink & Son 1.6.50

19/88 Greek (or later re-identified as from Asia Minor) spoon with caprine-headed handle, silver, bought from Mrs Burg 8.10.49

19/89 Greek (Hellenistic) perfume bottle in form of female figure, ivory, 4th cent BC bought from Winifred Williams 28.3.49

19/90 Pyxis and lid, Attic Geometric, bought from S. Burney, 1950. CVA Cat. 2:3.

19/91 Cypriot globular vase or bottle with plaited handle, c.2000 BC bought from Winifred Williams 18.2.49

19/92 Three-handled pithoid jar, Mycenaean, bought from Winifred Williams, 1951. CVA Cat. 1:5.

19/93 Cypriot Graeco-Phoenician Early Iron Age spouted pot with handle, c.900 BC, bought from Winifred Williams 18.2.49

19/94 Pyxis, Corinthian, bought from Winifred Williams, 1950. CVA Cat. 9:1-2.

19/95 Lekythos, Attic Black Figure, bought from Spink and Co., 1950. CVA Cat. 22:10-13.

19/96 Chalice, Mycenaean, bought from S. Burney in 1950. CVA Cat. 1:7.

19/97 Cruet, Campanian, bought from G.F. Williams, 1951. CVA Cat. 42:5-6.

19/98 Olpe, Etrusco-Corinthian, bought from Spink and Co., 1950. Ex Sir Francis Cook. CVA Cat. 50:1-2.

19/99 Greek bull, bronze on marble stand 4th/3rd cent BC, bought from Winifred Williams ex-colln Ivor Spencer Churchill 18.7.50

19/100 Attic casket, ivory with bronze mounts, 5th cent BC, bought from Spink & Son 18.10.48

19/101 Greek oinochoe with serpent handle ending in harpy's head, bronze. 5th cent BC, bought from Winifred Williams 20.11.50

19/102 Lip cup, Attic Black Figure, bought from Spink and Co., 1952. Ex Earl Fitzwilliam collection. CVA Cat. 20: 5-6.

19/103 Skyphos, Attic Black Figure, bought from Spink and Co., 1952. CVA Cat. 19:1-4.

19/104 Olpe, Attic Black Figure, bought from Spink and Co., 1952. CVA Cat. 17:7-9.

19/105 Aryballos, Corinthian, bought from Spink and Co., 1952. CVA Cat. 6:1-4.

19/106 Pyxis, Corinthian, bought from Spink and Co., 1951. CVA Cat. 8:7.

19/107 Amphoriskos, Corinthian, bought from Spink and Co., 1952. CVA Cat. 8:1-3.

19/108 Hermogenean Skyphos, Attic Black Figure, bought from G.F. Williams, 1952. CVA Cat. 20:7-8.

19/109 Greek figure of a girl (kore), c.510 BC, bought from Spink & Son, ex-colln H. Rea, 21.3.52

19/110 Anthropomorphic jar, probably Cypriot, bought from Winifred Williams 25.5.49

19/111 Greek plaque from a mirror, Ariadne discovered by satyr. Bronze, 4th cent BC, bought from G.F. Williams 14.7.52, ex-colln Henry Harris

19/112 Sardinian Warrior, bronze, 6th cent BC, bought from Spink & Sons 23.5.51

19/113 Greek handle in form of a girl from an oinochoe, bronze, 3rd cent BC, bought from Spink & Son 23.5.51

19/114 Crete, bull, bronze, 8th cent BC, bought from G.F. Williams, 1.3.52

19/115 Greek (geometric) bull, copper, c.900 BC, bought from G.F. Williams 23.6.52

19/116 Greek (Hellenistic) marble head of Aphrodite, c.300 BC (a note on the record card questions whether this is ancient). Bought from G.F. Williams 7.5.52

19/117 Roman torso of Venus, marble, late 2nd C AD, bought from G.F. Williams ex colln Lord Lonsdale, Sir Francis Cook, 23.6.52

19/118 Minoan double axe head, copper, c.1200 BC, bought from G.F. Williams 18.10.49 ex-coll, Prof B.A. Clarke

19/119 Minoan bronze dagger, 10th/9th cent BC, bought from Winifred Williams 18.2.49

19/120 Roman bearded male head and shoulders, copy of the Hermes Propylaios of Alkamenes. Pentelic marble, 4th cent BC, bought from G.F. Williams 14.4.49

19/121 Etruscan kneeling Eros, bronze, 5th/4th cent BC bought from W. Williams 24.10.52

19/122 Etruscan patera with handle in form of a youth ending in ram's head, bronze, 6th cent BC bought from F. Partridge & Sons, 16.2.53, (Sothebys 16.2.53) ex-colln: Randolph Hearst

19/123 Greek oinochoe with lions head handle, bronze 6th cent BC, bought at Sothebys 16.2.53 per John Sparks ex colln Randolph Hearst.

19/124 Etruscan mirror with tang, 5th cent BC, bought at Sothebys 16.2.53 per A. Balian & Sons ex-coll Randolph Hearst

19/125 Greek (Attic) bronze figure of a bearded man with laurel wreath, 4th cent BC, bought from Spink & Son 19.2.53

19/126 Greek bowl on 3 feet of winged figures, bronze, c.520 BC, bought from A. Garabed, 18.4.53

19/127 Etruscan horse's bit, bronze, c 500 BC, bought at Sothebys per F. Partridge & Sons, ex-coll: Sir Francis Cook, 30.7.53

19/128 Greek bronze figure of Aphrodite, c.300 BC, bought from Spink & Son 3.11.54

19/129 Greek mirror & cover, bronze, 6th cent BC, bought at Christies per Spink & Son, 18.11.54

19/130 Etruscan, late archaic, bronze oinochoe, 6th cent BC, bought at Sothebys 16.2.53 per F. Partridge & Sons ex.colln Randolph Hearst.

19/131 Tanagra figure of a lady, c 300 BC, bought from A. Garabed 9.11.52

19/132 Greek (geometric) ewer, c. 800 BC, bought from G.F. Williams, 19.11.52

19/133 Pyxis, Attic Black Figure, bought from G.F. Williams, 1952. CVA Cat. 21:6-7.

19/134 Greek torso (Heracles), marble, 4th cent BC, bought from G.F. Williams, 12.1.53 ex colln Sir Francis Cook, Richmond, found near the river Alpheos

19/135 Cypriot figure of a woman, Cypro-Archaic II 600-475BC, bought from Spink & Son Jan 55

19/136 Mycenaean from Argolis, twin chariot with horses and charioteers, Late Helladic III (1400-1100 BC), bought from Spink & Son 19.2.53 ex-colln A.B. Cook

19/137 Flat-bottomed oinochoe, Corinthian, bought from Spink and Co., 1953. CVA Cat. 7:11-12.

19/138 Kotyle, Corinthian, bought from Spink and Co., 1953. CVA Cat. 4:5-7.

19/139 Lekythos, Attic Black Figure, bought from Spink and Co., 1943. CVA Cat. 22:7-9.

19/140 Greek islands, figure of standing duck, 5th cent BC bought from Winifred Williams 3.7.53

19/141 Greek islands, figure of standing ram, 7th cent BC bought from Winifred Williams 3.7.53

19/142 Greek (Boeotian) figure of a goddess, 6th cent BC, bought at Sothebys per Mrs Hunt, 26.11.53

19/143 Greek (Boeotian) figure of a goddess, 6th cent BC, bought at Sothebys per Mrs Hunt, 26.11.53

19/144 Oinochoe, Etrusco-Corinthian, bought from Spink and Co., 1954. CVA Cat. 50:3.

19/145 Mycenaean Greek horse and rider, c 700 BC, bought from Spink & Son 3.11.54

19/146 Aphrodite torso, marble, c 200 BC bought from Spink & Son 3.11.54

19/147 Greek (probably Boeotian, c.500 BC) figure of a gazelle, c 300 BC, bought from Spink & Son 25.1.54

19/148 Aphrodite, marble, 3rd cent BC bought from Spink & Son 1.6.54

19/149 Carved statue depicting headless standing draped figure, marble, 1st cent BC, bought from Spink & Son 1.6.54 ex-coll Sir Francis Cook, with note 'probably a funeral monument of an Athenian citizen'

19/150 Greek (Hellenistic) head of a woman, marble, 3rd cent BC, bought from K.J. Hewett, 15.7.54

19/151 Rhodes, mask of a woman's head, earthenware, 8th cent BC, bought from Spink & Son 25.1.54

19/152 Cypriot head of a man, limestone, c.600-400 BC, bought from Spink & Son, 25.1.54

19/153 Cycladic female figure, c3000 BC, bought from G.F. Williams 16.10.54 (later noted as a modern copy)

19/154 Minoan (Crete) double axe-head, c. 1500 BC, bought at Sothebys 6.7.1954 per G F Williams ex-coll Prof B.A. Clarke

19/155 Fikellura amphora, East Greek, bought from Spink and Co., 1956. CVA Cat 3:4-5.

19/156 Greek Aphrodite torso, Pentelic marble, c 300 BC bought from G.F. Williams 18.1.55

19/157 Hellenistic Parian marble Danae visited by Zeus, 1st cent BC, bought from G.F. Williams 18.1.1955

19/158 Greek (Hellenistic) head of Aphrodite. Thasian marble. c.200 BC, bought from Spink & Son 18.1.56 ex colln Earl of Lonsdale.

19/159 Amphora (Type B), Attic Black Figure, bought via Spink and Co., at Sotheby's sale of December 20-21, 1948. CVA Cat. 12:1-2.

19/160 Greek figure of Cybele, earthenware, c.350 BC bought from F Partridge & sons 20.12.48 ex-colln Baron [Cont] de Cosson

19/161 Myrina winged Eros 300-200 BC bought from G.F. Williams 18.1.55

19/162 Bust of a young man as Hermes, bronze, 4-300 BC, bought from Spink & Son 18.6.47. Later reidentified as a Roman copy.

19/163 Nikosthenic Amphora, Attic Black Figure, bought from Spink and Co., 1957. Ex Castellani, J. Stewart Hodgson, Marquis of Sligo. Found at Cerveteri. CVA Cat. 13:5-7.

19/164 Chalice, Mycenaean, bought from Spink and Co., 1957; ex Hutton Castle 1957. CVA Cat. 2:2.

Roman

42/1 Porphyry head of Zeus or Poseidon, prob Roman copy (1st or 2nd c AD) of a Greek original of the 2nd quarter of the 5th cent BC, bought from Sothebys per Spink 17.4.50.

42/2 Roman double-headed stone, ex-Hutton-castle 10.2.48

42/3 Roman fragment of mosaic pavement with a cockerel, 1st century BC, bought from John Hunt 8.6.54

42/4 Roman circular plaque, marble, 1st c AD, bought from F. Partridge & Sons 9/5/49

42/5 Roman torso of a boy, white marble, 1st c AD bought from A. Garabed 18.7.1950

42/6 Roman dipper, bronze, bought W.T. Graham Henderson 26.8.47

42/7 Roman lamp, bronze, 2nd c AD bought W. Williams 2.3.48

42/8 Gaul, naked male statuette 2nd AD bought W. Williams 17.8.48

42/10 Roman (Gaul) bronze bowl ?1st-2nd AD, bought W. Williams 14.3.49

42/11 Roman bronze statuette of a warrior 1st AD bought G.F. Williams 1.3.52

42/14 Romano-Gallic coniform beaker bought W. Williams 9.12.48

42/15 Romano-Gallic globular jar bought W. Williams 9.12.48

42/16 Romano-Iberian amphora bought W. Williams 9.12.48

42/18 Pyxis, ivory, 300 AD bought Spink & Son 18.7.50 ex-colln Principe Trivulzio, Milano

42/20 Warwick vase

Appendix 6: LLAG classical collection summary

1893 Ex Collection of Lord Revelstoke
Pedestal (LL21) (Note: Waywell comments that 'although previously catalogued as antique, this panel is likely to be of sixteenth century workmanship from Rome')

1905 Grave altar to Pedana (LL12)

1913 Ex Duke of Sutherland, Stafford House.
Head of Bearded Male (LL2 'Homer') and six vases (LL5000-2; LL5007-8; another now lost).

1915 Ex collection of C.T.D. Crews, Billingbear Park, Wokingham.
Roman marble cinerary urn (LL6)
Roman marble cinerary urn (LL10)
Five vases (LL5003-6; LL5085)

Ex collection of Jeffery Whitehead.
Four vases (LL5011; LL5086-7; LL5009; one now lost)

1917 Ex Hope Collection.
Small marble head of Asklepios (LL1)
Roman marble cinerarium (LL3)
Roman marble cinerarium (LL4)
Base of candelabrum (LL5)
Cinerarium (LL7)
Roman marble cinerarium (LL11)
Hermaphroditos (LL13)
Silenus seated on rock (LL14)
Roman marble cinerarium (LL15)
Candelabrum (LL16)
Archaistic statue of maiden (LL19)
Nymph (LL20)
'Lotus' vase (LL36) (Note: Waywell comments 'there is no doubt that the foot is of eighteenth century Italian workmanship, and it is extremely probable that the lotus flower is also')
Antinous (LL208)
35 vases (LL5012-26; LL5028-30; LL5032-49)

Ex A. Ionides, Greek Ambassador.
Tanagra figurine (LL5050)
27 vases (LL5051-77)

1919 Ex Duke of Hamilton.
White marble 'gueridon' (LL8)

Ex collection of L. Neumann Esq, 11 Grosvenor Square
LL5078-LL5084 'Tanagra' figurines (only 5082 has been identified as genuine)

1921 Ex collection of Sir Theodore Fry
Cypriot amphora (LL5010)

1923 Ex collection of Lord Brownlow at Carlton House Terrace, London
Pair of candelabra (LL17-LL18)

Appendix 7: GNM collection summary

A7.1 Shefton collection

Due to the extent of Shefton's collection, numbering over 800 objects, and his methods of collecting often individual or small groups of objects, it is difficult to provide a detailed summary, while listing it in full would be a task well beyond the scope of this project. An online database of part of the collection was in preparation at the time of writing (see Section 7.7). Important groups include:

- Pottery, especially Attic red-figure, white-ground *lekythoi*, and Corinthian vases.
- Bronzes, including vessel fittings, figurines, Greek and Etruscan mirrors, and arms and armour.
- Terracottas, including figurines and architectural terracottas from Southern Italy and Sicily.
- A small collection of sculptures, including a figure of Nike which belonged to Ruskin and a colossal porphyry foot, formerly in the collection of Thomas Hope, on loan from the Wellcome collection (Great North Museum 2013).

A7.2 Society of Antiquaries of Newcastle upon Tyne collection

These basic details combine information taken from provenance index cards, from a basic catalogue for Blair, Stephens and Bell collections found in the Discovery Museum archive files, and from a survey of the Annual Reports of the Society of Antiquaries of Newcastle upon Tyne. Due to the volume of sources scanned in a short time period, this list may not be exhaustive. The comparatively high number of acquisitions in 1956 is caused by a project to address a documentation backlog.

1813.28 Roman vessel in form of bottle, black earthen ware (Pompeii) – recorded missing 1931 (1813 annual report records donated by Mr G.A. Dickson)

1813.29 A small earthenware vessel (Etruscan) (recorded as from Herculaneum, but under Greece in provenance index) – recorded missing 1931 (1813 annual report records donated by Mr G.A. Dickson)

1851.3-4 2 bronze fibulae (Libya and Cyrenaica) – recorded missing 1931

1852.103 Bronze figure of Apollo, from Tarsus (Turkey) – recorded missing 1931

1888.4 Tombstone of Simplicius, priest (Portugal)

1904.1 Fragmentary marble tombstone with relief of a horseman and Greek inscription, offered to Greek Museum on indefinite loan (1969 annual report records its transfer to the Greek Museum)

1923.1 Roman pavement (Pompeii) – recorded as missing

1923 Robert Blair Collection (PSAN Series 4 Volume 1 184ff.)

22 (30) Portion of bronze Etruscan mirror with incised design of a female figure clutching an Ionic column (Ajax and Cassandra), offered to Greek Museum on indefinite loan (1969 annual report records its loan to the Greek Museum)

1925.3 Thomas Stephens Collection (PSAN Series 4 Volume 2 122ff.)
- 64 Greek shallow crater. Plain black ware (dia 4½ inch)
- 65 Greek white clay jug (broken and mended) (height 6½ inch)

1929 T.J. Bell Collection (PSAN Series 4 Volume 4 103ff.)
Mediterranean pottery, etc.
- 78 Aryballos, 6th century BC, buff ware with human-headed birds
- 79 Alabastron, 6th century BC, cream ware with two cocks
- 80 Alabastron, 6th century BC, buff ware with bird-man
- 81 Alabastron, 6th century BC, buff ware with horizontal lines and dots
- 82 Toy jug, 2nd century BC, red ware with plain black ground and palmettes
- 83 Toy jug, 2nd century BC, red ware with plain black ground
- 84 Shallow bowl, 2nd century BC, red ware with plain black ground and incised decoration on interior
- 85 4 small coarse ware vessels

1929.159 Coins (Libya and Cyrenaica)
1956.15 Potter's stamp (Libya and Cyrenaica)
1956.23.1-39 Roman and Islamic pottery (Libya and Cyrenaica)
1956.40 Fragment of large earthenware bowl (Libya and Cyrenaica)
1956.55.A Greek, Roman and Romano-British pottery, and neck of a glass flask (Italy)
1956.187.A Ancient lamps (Mediterranean & Oriental)
1956.190 Roman pottery and stone frags – Britain and Lepcis Magna (Libya and Cyrenaica)
1956.197 Roman pottery from Algeria
1956.237.1A Foreign pottery – pots (Mediterranean)
- .2.A Ditto
- .3.A Ditto

1956.238.A Roman pottery – flagon (Mediterranean)
1956.243.A Roman glass bowl with cremated bones (Aquileia, Italy)
1956.260.A Tesserae and wall plaster (Pompeii)
1958.54.1.H 17 glass vessels, c.300 BC from Palestine (Beit Jebrin)
- .2.H 3 glass vessels, from Palestine (near Jaffa)
- .5.H Glass vessel (Cyprus or Syria)

1958.56.H 'Terracotta cat of unknown provenance' (1994 annual report mentions its loan)
1958.57-8 Roman pottery, mosaic and stone blade (Libya and Cyrenaica)
1961.1 Fragment of white marble with head in low relief (Roman) (Pompeii)
1961.14 Seeds of Mediterranean pine
1964.5 Coin (Pompeii)
1965.10 Roman flagon (Lille)
1967.14 Head of a terracotta statuette transferred on indefinite loan to the Greek Museum Greek 4th century BC, on indefinite loan from Mr H.G. Bradshaw – found at Plane Trees Farm, Northumberland (1968 annual report)

1968.2.H	4 glass vessels, Roman, from Palestine (Beit Jebrin) (deposited on indefinite loan by Hancock Museum – 1968 annual report)
1968.4	5 gilt glass tesserae (Turkey)
1968.8	About 6000 casts of Greek, Roman, English and European coins given by Ushaw College (1968 annual report)
1968.10	Pigments and painted wall plaster, Minoan (Knossos, Crete) (Given by Miss Louisa Hodgson – 1968 annual report)
1971.3.H	Roman amphora (Italy)
1971.5.H	Lead casket with cremation in pot (Italy)
1972.38	2 Roman pots (Yugoslavia)
1973.10	Roman and Byzantine pottery (Libya and Cyrenaica)
1975.12	Specimens of marble (Palatine Hills, Rome)
1977.10	Roman bronze vessel, Cologne (Germany)
1980.9	(Libya and Cyrenaica): 'coins and fragments of glass, pottery and mosaics from Cyrenaica. Greek and Roman. Given by Lt.-Col. the Rev. W. Bull.' (1980 annual report)
1981.6	'Facsimiles of Greek coins. Given by Miss B.K Burn' (1981 annual report)
1985.36	'Foreign antiquities, various periods. Given by Miss M Johnson.' (Also 1986.15)
1991.2.H	Amphora (Cyprus)
2006.15	Carthaginian material (forgeries)

Appendix 8: NCMG classical collection summary

Details drawn from Accessions Registers, History Files, Minutes and collections database. The major donations are highlighted in bold.

1878-205 Marble group, reduced copy of "The Laocoon", donated by the Misses Hopkins.

1878-253 to 312 Series of sculptures, some clearly plaster casts, many of them from the antique[135]. No acquisition details are given. They include eg. Bust of Venus; Apollo; Hercules Farnese statuette in plaster, Venus de Milo statuette, Fighting Gladiator statuette, Discobolus of Myron, Dancing Fawn, Antinous, Clytie. Many of these are marked in red ink 'Transferred to the School of Art'. Some are marked in biro or pencil 'destroyed under the Manning regime ie. prior to 1930'[136]

1879-56ff and 209ff Objects donated by Reverend Greville J. Chester, mostly Egyptian but also including approximately seven Greek and Cypriot items, including glass and antefixes.

1883-13 to 19 8 Greek pots, donated by Charles T. Jacoby

1884-148 Coin electrotypes, donated by the British Museum, including Greek.

1885-118 to 166 Collection of Cypriot pottery (48 pieces) donated by the Science and Art Department in the name of the late Colin Minton Campbell Esq.

1885 or 1886 Greek silver coins, donated by Mr W.J. Andrew

1888-168 to 180 Greek pottery, donated by Samuel Maples Esq

1888-195 to 231 Greek or Etruscan pottery, 37 objects, donated by Charles T. Jacoby.

1890-1341 Marble amphora found in Caesaria given by Mr Samuel Maples

1890-1355 Finds from the Sanctuary of Diana at Nemi, donated by Sir John Savile.[137] 'The collection is comprised of 31 contemporary sepia site and object photographs, over 870 votives, architectural fragments, sculpture, glass, metalwork and worked bone and almost 700 numismatic items of the Republican Period' (Inscker 2012:3).

1891 3 large autotypes from the Elgin marbles, and two wall cases of 230 casts from engraved gems, donated by the Trustees of the British Museum

1892-1 Greek terracotta bust, about 500 BC, donated by Mr Henry Pfungst

[135] The Annual Report lists the gift of '60 plaster casts from the antique' (NCMG 1879).
[136] Presumably Councillor E L Manning, member of the Committee of the Museum and School of Art, from circa 1878, and its chair from 1915.
[137] In the accessions register, the Nemi collection is listed in detail at the end of 1896.

1892-16 to 18 Two Greek lamps and jug, bequeathed by Mr Samuel Maples. Also a bust, in marble, of "Homer", Roman (in fact modern?).

1894 Small marble Roman head, donated by Charles T. Jacoby

1894-74 Collection of Casts, copies of early Classical intaglios from the Royal Museum Berlin, donated by Mr G.B. Rothera

1895-3 to 85 Collection of Cypriot antiquities from Amathus, donated by the Trustees of the British Museum

1896-2 Oinochoe, donated by Miss Brownsword

1896-89 and 90 Spindle whorl and double vase, Cypriot, donated by Mr J. Storey

1910-178 to 231 Greek and Roman objects, donated by Lord Osborne Beauclerk. Including pottery, terracotta figurines, antefix and frieze fragments, Campana relief, and two Roman tomb markers.

1913 or 1914 Roman Altar and inscribed Roman Cinerary Urn, bequeathed by the late Mr. J.H. Jacoby

1919-15 Vase brought from Pompeii in 1859, donated by Miss Stockwin

1919 Large collection of coins, including Greek and Roman examples, bequeathed by Thomas Clayton Turner Jones.

1921-2 to 137 Collection of Apulian Pottery, donated by D.N. Baskerville.

1922-12 to 25 Cypriot objects, including glass and lamps, donated by Dr C.S. Vartan of Stapleford Notts

1945-182 to 322 Roman glass collection, 141 items, purchased from Mr Gerald Marshall

1945 Roman glass, 4 bottles, donated by Lady Greene

1954-57 Bronze key, found in Crete, Roman, donated by W. J. Thompson

1954-63 to 68 Cypriot ceramics, donated by Geoffrey Bright Esq of Mapperly Notts

1967-222 Roman lamp, donated by Captain Stanley Wallis

1982-369 to 371 Cypriot objects, donated by Mrs E.M. Dilworth

Appendix 9: Staff and stakeholder interviews

Table A9.1: Staff and stakeholder interviews

Key informants are highlighted as follows: curatorial member of staff (green); line manager (blue); assistant (pink); education/learning staff member (purple).

Job Title	Date	Interview Duration
Exeter (Royal Albert Memorial Museum)		
Collections and Interpretation Officer	13th December 2010	41 minutes
Curator of Antiquities	13th December 2010	52 minutes
Former Curator of Antiquities	21st December 2010	1 hour
Assistant Curator of Antiquities	13th December 2010	1 hour 7 minutes
Access Officer (now Learning and Skills Officer)	21st December 2010	46 minutes
Family Learning Officer	15th December 2010	31 minutes
Museum Learning Officers (2 individuals)	15th December 2010	47 minutes
Assistant Designer	15th December 2010	44 minutes
Glasgow (Burrell Collection		
Museum Manager, The Burrell Collection	21st June 2011	59 minutes
Senior Curator (The Burrell Collection) Ancient Civilisations (Retired)	27th June 2011	43 minutes
Learning Assistant, The Burrell Collection	28th June 2011	45 minutes
Volunteer Guide	21st June 2011	23 minutes
Professor of Classical Art and Archaeology, University of Glasgow (now retired)	24th June 2011	25 minutes
Liverpool (Lady Lever Art Gallery)		
Head of LLAG (seconded as Deputy Director of Art Galleries)	20th May 2011	59 minutes
Curator of Classical Antiquities, National Museums Liverpool	17th May 2011	52 minutes
Education Manager	20th July 2012	43 minutes (Telephone interview)
Drawing Group Leader	19th May 2011	10 minutes
Newcastle (Great North Museum)		
Keeper of Archaeology	19th January 2011	1 hour 26 minutes
Senior Manager	25th January 2011	45 minutes
Learning Officer	27th January 2011	58 minutes
Former Project Manager (GNM Project)	5th April 2011	40 minutes
Professor Brian Shefton (collector and museum founder)	25th January 2011 6th April 2011	47 minutes 56 minutes

Teaching Fellow in Classics, Newcastle University	21st January 2011	41 minutes
Former Director of Archaeological Museums, Newcastle University	17th January 2011	42 minutes
Nottingham Castle Museum & Art Gallery		
Learning, Engagement and Collections Manager	2nd May 2012	40 minutes
Collections Access Officer Archaeology & Industry	3rd May 2012	1 hour
Registrar	10th May 2012	1 hour
Schools Programmes Officer (joint interview)	2nd May 2012	31 minutes
Schools Programme Assistant (joint interview)	2nd May 2012	31 minutes
Audience Engagement Officer	2nd May 2012	17 minutes
Reading (Ure Museum of Greek Archaeology)		
Curator, Ure Museum	31st August 2010	3 hours approx
Assistant Curator, Ure Museum	24th August 2010	1 hour approx
Head of Classics Dept, University of Reading	8th February 2011	43 minutes
Head of University Museums and Special Collections Services	11th February 2011	43 minutes
Collections Care Curator, Reading Museum	1st September 2010	1 hour approx
Learning Development Officer, Reading Museum	1st September 2010	1 hour approx

Appendix 10: Sample interview schedule for museum staff

Could you tell me about your work with the classical archaeology collections? [Possible prompts: what are your particular responsibilities? How long have you worked here? Have you worked on/are you working on any particular projects?]

What is your professional background? [Possible prompts: do you have a particular subject specialism eg. degree? What museum training do you have? What previous jobs did you hold?]

Are you a member of any organizations or societies relating to your work? [Prompt: any informal networks? Eg. groups you meet in the pub?

Could you talk briefly about what you see as the role of the museum? [Prompt: in general? Your own organisation?]

I'm interested to know your opinions about the role of the classical archaeology collection now. Would you be able to talk a bit about that? [Possible prompts: what were your aims in putting together the displays of classical archaeology? What are the benefits of having the stored collections? What do you think visitors to the displays of classical archaeology get out of their visit?]

[NB follow up any terms they use like outcomes, impact and value by asking them to clarify what that means for them. If these terms not used, follow up by asking about it in these terms ie. outcomes for individuals; impact more broadly for society; value placed on the collection/service].

Do you think there is anything distinctive about the role of the classical archaeology as compared with other collection areas?

Could you describe the ways in which the museum's classical archaeological collections have been used, during the last 5 years or so? [prompts: by researchers; by school groups; by other members of the public; in exhibitions; in handling sessions; in store tours; via online access] Get them to estimate how many times per month or per year, unless they filled the Q. More than once a month?

Would you say that the classical archaeological collections are regularly used? [If not, how would you describe their usage? Prompt: Do you think there is scope to use them more?]

Could you tell me what you know about the history and the development of the classical collections at the museum? [Prompt: what would you say was their intended role? Do you think that has changed over time?]

Has the museum, to your knowledge, ever considered disposal of any part of its collection (for example by transfer to another museum)? What about the classical archaeology?

Do you have any plans for the future relating to the classical archaeology collections? (Possible prompt: would you like to develop their use? How/Why not?)

How do these plans fit in with the wider political agenda? With what's happening in the museum field?

Appendix 11: Sample information sheet for visitor interviewees

Information Sheet for Museum Visitors

You will be given a copy of this information sheet.

The role of collections of classical archaeology in UK regional museums

This study has been approved by the UCL Research Ethics Committee [Project ID Number]: 2567/001

Name, Work Address and Contact Details of the Principal Researcher and Applicant

Victoria Donnellan (Researcher)
Dr Theano Moussouri (Supervisor)
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We would like to invite you to participate in this research project, which looks at classical archaeology exhibitions. You should only participate if you want to; choosing not to take part will not disadvantage you in any way. Before you decide whether you want to take part, it is important to read the following information carefully and discuss it with others if you wish. Ask us if there is anything that is not clear or if you would like more information. If you decide to take part you will be given this information sheet to keep and be asked to sign a consent form.

My research explores the role of collections of classical archaeology in UK regional museums. Classical archaeology collections include objects from ancient Greece and Rome. As part of my project, I aim to find out what museum visitors think about these collections and their benefits, if any. This museum is one of a number of examples I am researching. I hope that the results will particularly benefit the museums which take part by increasing understanding of how visitors interact with their displays of classical archaeology. I expect my research to be used by the museum when developing exhibitions in order to improve visitor experience.

I am requesting your participation today as a visitor to the classical archaeology displays. There is a sign displayed in the gallery explaining that I have been conducting observation of visitors, and some visitors are being asked at random to take part in further research.

If you agree to continue to take part, I will conduct a short formal interview, which will take about 15 minutes. It will be conducted here in the gallery and will be tape-recorded. It will then be transcribed (written up) and the tape will then be wiped clear. In the interview, I will be asking for some brief details about yourself, and about your museum visit and your experience of the classical archaeology displays. All the information you give will be completely anonymous. If you are visiting in a group, I would like to interview all members of the group together. This includes any children you have with you. I will ask your children verbally whether they are happy to take part in the interview, but you will be asked to sign the consent form on their behalf.

There are no right or wrong answers in the interview and it is not a test. I do not expect you to be an expert on the subject, and there is no need for any prior knowledge at all.

It is up to you to decide whether to take part or not. If you decide to take part, you are still free to withdraw at any time during the interview, without giving a reason.

All data will be collected and stored in accordance with the Data Protection Act 1998.

Appendix 12: Sample consent form for visitor interviewees

Informed Consent Form for Museum Visitors

Please complete this form after you have read the Information Sheet and/or listened to an explanation about the research.

Title of Project **The role of collections of classical archaeology in UK regional museums**

This study has been approved by the UCL Research Ethics Committee [Project ID Number: 2567/001]

Thank you for your interest in taking part in this research. Before you agree to take part the person organising the research must explain the project to you.

If you have any questions arising from the Information Sheet or explanation already given to you, please ask the researcher before you to decide whether to join in. You will be given a copy of this Consent Form to keep and refer to at any time.

Participant's Statement

I .....

- have read the notes written above and the Information Sheet, and understand what the study involves.
- understand that if I decide at any time that I no longer wish to take part in this project, I can notify the researchers involved and withdraw immediately.
- consent to the processing of my personal information for the purposes of this research study.
- understand that such information will be treated as strictly confidential and handled in accordance with the provisions of the Data Protection Act 1998.
- understand that the information I have submitted will be included in the researcher's PhD thesis and may be published. Confidentiality and anonymity will be maintained and it will not be possible to identify me from any publications.
- agree that my non-personal research data may be used by others for future research.
- agree that the research project named above has been explained to me to my satisfaction and I agree to take part in this study.

Signed: Date:

Additional statement for parents accompanying children

I .....

- understand that the researcher has been conducting observation in the museum gallery and reference may be made in the outputs of the research to the observed behaviour of my family group during the visit, including the behaviour of my children.
- understand that during the interview the researcher will also ask my children some questions and give my consent for their responses to be included subject to the same conditions as noted above.

Signed: Date:

Appendix 13: Visitor interviews

Table A13.1: Visitor interviewee details (Exeter). Interviews were conducted between 3rd and 5th April 2012 (weekdays, during Easter school holidays).

Interview no. (Exeter)	Interviewee details (ages in brackets where supplied)	Additional group members not interviewed[138]	Estimated duration of visit (mins)	Interview duration (mins:sec)
Adult visitors (individuals)				
9	Male (69)		2	8:50
10	Male (65)		9	8:20
17	Male (67)		10	9:39
19	Female (35)		5	4:00
Adult visitors (groups)				
1	Male (63), Female (44)		6	12:00
3	Male (35), Female (21)		8	6:49
7	Male (60), Female (53)		6	11:36
8	Female (25), Female (22), Female (20)		10	7:19
18	Male (33), Female(36)		12	7:16
20	Male (59), Female (59)		10	5:29
Family groups				
2	Female (62), Girl (9)		6	6:37
4	Female (53), Boy (13)	Other family members (had left museum earlier)	7	10:48
5	Male (49), Boy (11)	Female, Boy (elsewhere in museum)	3	5:00
6	Female (61)	Male, Girl (7) (also Female and Girl (10) elsewhere in museum)	6	3:29
11	Female (44), Girl (15), Girl (12), Girl (5)		7	6:34
12	Male (40), Boy (11)		2	6:22
13	Male (56), Female (56), Girl (9)		6	9:10
14	Male (39), Female (38)	Girl (6 months)	3	6:45
15	Male (65), Female (77), Boy (9), Girl (7)		9	4:56
16	Male (43), Female (42), Boy (12), Boy (9)		8	9:10
11 Refusals				

[138] Children who were too young to communicate, adult members of groups who chose to entertain restless children while I interviewed the other adult(s); adult members of groups who declined to take part. Adults were classed as individuals even where visiting the museum as part of the group if I observed them visiting the relevant gallery alone.

Table A13.2: Visitor interviewee details (Glasgow). Interviews were conducted between 24th and 27th June 2011.

Interview no. (Glasgow)	Interviewee details (ages in brackets where supplied)	Additional group members not interviewed[139]	Estimated duration of visit (mins)[140]	Interview duration (mins:sec)
Adult visitors (individuals)				
3	Male (72)		5	8:20
14	Male (68)	Female, Female (not with him in classical displays)	Missing data	11:11
Adult visitors (groups)				
1	Male (58), Female (56)		5	12:06
2	Male (54)	Female (interviewee's mother)	12	8:31
4	Female (69), Female (74)	Male, Male	10	9:57
5	Female (60), Male (60)		**5**	8:34
6	Female (80), Male (86)		**2**	8:08
7	Male (72), Female (70)		16	9:08
8	Female (23), Male (24)		**3**	7:53
9	Female (64), Male (73)		**2**	8:43
10	Female (63), Male (59)		10	5:20
12	Male (57)	Female	**4**	3:59
13	Female (88), Male (59), Female (82)		8	7:26
16	Male (24), Female (29)		**2**	13:00
Family groups				
11	Female (40), Girl (7)	Male, Boy (4) (shorter visit)	9	6:24
15	Male (71), Female (71), Girl (10)		5	7:55
17	Female (41), Boy (11)	Male	**5**	6:46
18	Male (42), Female (34), Female (25), Boy (8)	Girl (2) (asleep)	6	16:05
3 Refusals				

[139] Children who were too young to communicate, adult members of groups who chose to entertain restless children while I interviewed the other adult(s); adult members of groups who declined to take part. Adults were classed as individuals even where visiting the museum as part of the group if I observed them visiting the relevant gallery alone.

[140] Figures in bold are actual recorded durations based on entry and exit times recorded in minutes.

Table A13.3: Visitor interviewee details (Liverpool). Interviews were conducted on 17th May 2011 (Interviews 1-3), 18th May 2011 (Interviews 4-7), 28th May 2011 (Interviews 8-11), 29th May 2011 (Interviews 12-15), 30th May 2011 (Interviews 16-21), 1st June 2011 (Interviews 22-24)

Interview no. (Liverpool)	**Interviewee details (ages in brackets where supplied)**	**Additional group members not interviewed[141]**	**Estimated duration of visit (mins)**	**Interview duration (mins:sec)**
Adult visitors (individuals)				
6	Female (19)	Part of the family group in Interview 5, but visited the Rotunda alone	5	6:24
17	Male (37)	Male, Female (his parents; did not visit the Rotunda with him)	3	5:16
18	Male (57)	Male, Female, Female (but did not visit the Rotunda with him)	5	6:10
23	Female (23)	Male, Female (her parents; did not visit the Rotunda with her)	2	5:05
Adult visitors (groups)				
1	Female, Male (34), Female (20)		4	14:50
2	Female (56), Male (65)	Part of a WI group visit	5	6:55
3	Male (48), Male (40)		9	10:00
4	Male (73), Female (69)		7	13:28
7	Female (65), Male (67)		10	6:50
9	Female (45), Male (48)		8	9:27
10	Female (34), Male (67)		4	8:41
14	Female (56), Female (53)		7	14:25
24	Male (81), Female (76)	Part of an organised group	4	7:30
Family groups				
5	Female (51)	Male (21), Boy (16) (also Interviewee 6, who visited the Rotunda separately, and other members of the family)	5	7:41
8	Male (58), Female (53), Boy (11)		3	7:14
Table continues overleaf				

[141] Children who were too young to communicate, adult members of groups who chose to entertain restless children while I interviewed the other adult(s); members of groups who declined to take part. Adults were classed as individuals even where visiting the museum as part of a group if I observed them visiting the relevant gallery alone.

11	Male (48), Female (45), Girl (10)		9	10:33
12	Male (43), Boy (12)	Female, Girl (10)[142]	11	7:20
13	Male (47), Female (46), Girl (10), Boy (9)		4	8:46
15	Female (26)	Male, Boy (5)	4[143]	5:43
16	Female (45), Male (47), Girl (9), Girl (7)		7	7:42
19	Female (60), Female (31), Girl (10), Boy (10), Boy (7), Girl (5), Boy (4)	Boy (7 months)	7	8:54
20	Male (30), Female (34), Girl (3)		7	08:10
21	Male (47)	Male, Female, Boy (6)	3	10:15
22	Male (39), Girl (10), Boy (7)		2	10:30
11 Refusals				

Table A13.4: Visitor interviewee details (Newcastle). Interviews 1-17 were conducted between 21st and 23rd January 2011, and Interviews 18-25 on 2nd and 3rd April 2011.

Interview no. (Newcastle)	**Interviewee details (ages in brackets where supplied)**	**Additional group members not interviewed[144]**	**Estimated duration of visit (mins)**	**Interview duration (mins:sec)**
Adult visitors (individuals)				
4	Male (64)		2	4:58
8	Female (61)	Male (elsewhere in museum)	5	4:39
10	Male (70)	Family (elsewhere in museum)	4	5:26
15	Female (55)		4	4:25
23	Female (21)		3	7:27
Adult visitors (groups)				
3	Male (32); Male (36)		5	5:28
6	Male (20); Male (20)		8	6:00
11	Male (59); Female (59); Male (28); Female (31)		11	6:10
12	Male (23); Female (22)		4	5:56
14	Male (25); Female (24)		4	5:49
16	Male (28); Female (25)		6	8:00
Table continues overleaf				

[142] W and G spent much less time in the Rotunda than M and B. W contributed a few comments in the interview but did not fill out a questionnaire, so is not counted as an adult interviewee.
[143] This family also returned to spend longer in the gallery after the interview.
[144] Children who were too young to communicate, adult members of groups who chose to entertain restless children while I interviewed the other adult(s); adult members of groups who declined to take part. Adults were classed as individuals even where visiting the museum as part of the group if I observed them visiting the relevant gallery alone.

22	Female (38); Female (39)		10	6:45
24	Male (46)	Female	5	5:30
25	Male (23); Male (23)		12	7:00
Family groups				
1	Female (28)	Female, Boy (8 months)	5	6:00
2	Female (35)	Male, Boy (2)	4	4:40
5	Male (25), Female (23), Boy (8), Girl (5), Girl (4)		6	6:20
7	Male (35), Female (32), Boy (7)		3	8:00
9	Female (25)	Male, Girl (7), Girl (5), Girl (3)	5	3:00
13	Female (61)	Male, Male, Girl (7), Boy (6), Girl (4)	6	5:49
17	Male (29), Female (33), Boy (8)		8	5:45
18	Female (40), Female (62)	Male, Girl (10)	8	9:50
19	Female (52), Boy (11)		6	5:20
20	Male (52), Female (52), Boy (14), Girl (11), Boy (6)		10	6:48
21	Male (49), Girl (7), Girl (4)		6	8:39
13 Refusals				

Table A13.5: Visitor interviewee details (Nottingham). Interviews were conducted on 28th April 2012 (1-6); 29th April 2012 (7-10); 1st May 2012 (11-15); 7th May 2012 (16-19); 24th June 2012 (20-21).

Interview no. (Nottingham)	**Interviewee details (ages in brackets where supplied)**	**Additional group members not interviewed[145]**	**Estimated duration of visit (mins)**	**Interview duration (mins:sec)**
Adult visitors (individuals)				
7	Female (46)	Male (did not visit the Ancient Greeks gallery)	1	6:30
13	Male (22)	Male (did not visit the Ancient Greeks gallery)	Missing data	6:57
16	Female (64)		3	5:00
Table continues overleaf				

[145] Children who were too young to communicate, adult members of groups who chose to entertain restless children while I interviewed the other adult(s); adult members of groups who declined to take part. Adults were classed as individuals even where visiting the museum as part of the group if I observed them visiting the relevant gallery alone.

Adult visitors (groups)				
1	Female (30)	Male, Male, Female	2	5:06
2	Male (30), Male (27)		3	5:48
5	Female (53), Female (53), Male (56)		4	8:45
6	Male (30), Male (33), Female (27)		4	9:00
8	Male (43)	Female	4	5:18
9	Female (67)	Female (also additional friends not observed in Ancient Greeks gallery)	3	4:06
10	Male (36), Female (31)	Male, Male, Female	7	7:13
11	Female (27), Male (52)		4	5:50
12	Male (77), Female (78)		12[146]	11:24
14	Female (21), Male (20)		4	4:37
15	Male (31), Female (30)		6	5:56
17	Male (51)	Male, Female	1	6:11
18	Male (31), Female (31)		2	4:13
19	Female (30), Female (28)		3	5:45
Family groups				
3	Male (59), Boy (14)		Missing data	5:34
4	Male (46), Female (43), Girl (8)		2	9:32
20	Male (36), Male (64)	Female, Female, Boy (15 months)	5	7:55
21	Male (50), Female (50), Male (19), Girl (16)		5	6:33
4 Refusals				

[146] This included time spent chatting to a member of staff who passed through the gallery.

Table A13.6: Visitor interviewee details (Reading). Interviews 1-7 were conducted between 18th and 31st August 2010; interview 8 on 9th February 2011; interviews 9-11 on 22nd February 2011; interviews 12-16 on 26th July 2012.

Interview no. (Reading)	**Interviewee details (ages in brackets where supplied)**	**Additional group members not interviewed[147]**	**Estimated duration of visit (mins)**	**Interview duration (mins:sec)**
Adult visitors (individuals)				
6	male (19)		26	6:30
8	female (23)		21	14:00
9	female (24)		4	11:40
12	female (38)		20	9:22
Adult visitors (groups)				
1	female (20); female (20); male (21)		5	6:48
Family groups				
2	female (40)	1 male adult; 2 girls	28	6:26
3	female (32)	2 girls	18	5:55
4	female (39)	1 female adult; 2 boys	41	3:40
5	male (34)	1 female adult; 1 girl; 1 boy	20	9:18
7	female (71)	1 girl	Missing data	7:20
10	female (41), male (43), girl (8), girl (10)		67[148]	11:30
11	female (43), boy (7), boy (9)		37[149]	14:20
13	female (63)	boy (8), girl (11)	120[150]	7:31
14	female (37)	girl (5), boy (8), boy (9)	120	6:19
15	female (38)	boy (3), girl (5), boy (7), girl (8)	120	5:30
16	female (40), girl (9)		120	8:56
1 Refusal				

[147] There are two reasons that some family groups in Reading have additional members who were not interviewed. Interviews 2-5 and 7 were part of the pilot project, during which I did not interview child members of family groups. Where there were two adults in the group, they chose one of them to entertain the children, while I interviewed the other. After the pilot project I changed my methodology to include children in the interview, as this enables me to capture the perceptions of children directly and better reflects the social aspects of the family visit. Interviews 13-15 were conducted during a family event at the museum. The children were therefore engaged in an art activity and unavailable to be interviewed.

[148] This visit included a handling activity.

[149] This interview group had already participated in a handling activity before I began timing their visit to the general museum displays, so their total time in the museum was longer than this.

[150] This and the three following interviews were conducted with parents accompanying children who were attending a two hour art activity. This included looking around the museum with a trail, as part of the activity.

Appendix 14: Sample interview schedule for visitors

Do you have any previous knowledge or experience relating to classical art, archaeology or ancient history? [Possible prompts: at school or during degree? Have you visited Italy or Greece on holiday? Other museum visits?]

How regularly do you visit museums in general? How many times per year, on average?

Have you been to this museum before?

What were your reasons for visiting the museum today?

Do you have any connection with the university? (university museums only)

Who are you visiting with – or are you visiting on your own?

Why did you choose to visit this particular gallery?

Did you know the museum had Greek and Roman archaeology displays before you arrived at the museum? Before you reached the gallery?

Try to think back to just before you came into the gallery. What did you expect, when entering a museum gallery about Greece and Rome? [Possible prompts: do you expect to find any particular sort of display, or to have a particular sort of experience? Do you expect anything different from other areas of the museum or different kinds of museum, for example a science museum?]

What did you think of the gallery?

Did you notice any particular objects? [Show images (Ure Museum only)] Was there anything particular you liked or disliked about the way they were displayed?

What do you think you got out of your visit to this gallery?

Did it meet your expectations, or was it different from what you expected?

Appendix 15: Sample demographic data collection sheet

1. Male ☐ Female ☐ Visitor interview number _____

2. Age _____

3. Are you Employed? Yes ☐ No ☐

Retired? Yes ☐ No ☐

Student? Yes ☐ No ☐ If yes, full-time ☐ or part-time ☐ ?

4. Do (did) you work as an employee or are (were) you self‑employed?

Employee ☐ Self-employed with employees ☐

Self-employed/freelance without employees (go to question 7) ☐

5. For employees: How many people work (worked) for your employer at the place where you work (worked)?

For self-employed: How many people do (did) you employ?

1 to 24 ☐ 25 or more ☐

6. Do (did) you supervise any other employees? (A supervisor or foreman is responsible for overseeing the work of other employees on a day-to-day basis)

Yes ☐ No ☐

7. Would you mind telling me what band your personal annual income fell into in the last year?

A Under £2,500
B £2,500 - £4,999
C £5,000 - £9,999
D £10,000 up to £14,999
E £15,000 up to £19,999
F £20,000 up to £24,999
G £25,000 up to £29,999
H £30,000 up to £34,999
I £35,000 up to £39,999
J £40,000 up to £44,999
K £45,000 up to £49,999
L £50,000 or more

8. Please tick one box to show which best describes the sort of work you do. If you are not working now, please tick a box to show what you did in your last job.

☐ Modern professional occupations such as: teacher – nurse – physiotherapist – social worker – welfare officer – artist– musician – police officer (sergeant or above) – software designer

☐ Clerical and intermediate occupations such as: secretary – personal assistant – clerical worker – office clerk – call centre agent – nursing auxiliary – nursery nurse

☐ Senior managers or administrators (usually responsible for planning, organising and co-ordinating work, and for finance) such as: finance manager – chief executive

☐ Technical and craft occupations such as: motor mechanic – fitter – inspector – plumber – printer – tool maker – electrician – gardener – train driver

☐ Semi-routine manual and service occupations such as: postal worker – machine operative – security guard – caretaker – farm worker – catering assistant – receptionist – sales assistant

☐ Routine manual and service occupations such as: HGV driver – van driver – cleaner – porter – packer – sewing machinist – messenger – labourer – waiter/waitress – bar staff

☐ Middle or junior managers such as: office manager – retail manager – bank manager – restaurant manager – warehouse manager – publican

☐ Traditional professional occupations such as: accountant – solicitor – medical practitioner – scientist – civil/mechanical engineer

9. What is or was your job title?

_____

10. What is the highest educational level you have reached?

☐ Higher Education & professional/vocational equivalents

☐ Other Higher Education below degree level

☐ A levels, vocational level 3 & equivalents

☐ Trade Apprenticeships

☐ GCSE/O Level grade A*-C (5 or more), vocational level 2 & equivalents

☐ GCSE/O Level grade(less than 5 A*-C), other qualifications at level 1 and below

☐ Other qualifications: level unknown

11. Finally, what is your ethnic background?

☐ White – British

☐ White – Irish

☐ White – Other White Background

☐ Mixed – White and Black Caribbean

☐ Mixed – White and Black African

☐ Mixed – White and Asian

☐ Mixed – Any Other Mixed Background

☐ Asian or Asian British – Indian

☐ Asian or Asian British – Pakistani

☐ Asian or Asian British – Bangladeshi

☐ Asian or Asian British – Other Asian Background

☐ Black or Black British – Caribbean

☐ Black or Black British – African

☐ Black or Black British – Other Black Background

☐ Chinese

☐ Other (specify)

12. For parents accompanying children

How many children are you accompanying today? _____

Child 1: Male ☐ Female ☐ Age _____

Child 2: Male ☐ Female ☐ Age _____

Child 3: Male ☐ Female ☐ Age _____

Child 4: Male ☐ Female ☐ Age _____

Child 5: Male ☐ Female ☐ Age _____

Thank you very much for your participation.

Appendix 16: Telephone interviews with teachers

Table A16.1: Telephone interviews with teachers

Interviewee	**Date**	**Interview Duration**
Glasgow school session user	27th February 2013	9 minutes
Liverpool school session user	7th February 2013	13 minutes
Newcastle: Community Arts Coordinator, West Jesmond Primary School	26th April 2013	23 minutes
Nottingham school session user	15th June 2012	16 minutes
Nottingham school loans box user	1st June 2012	10 minutes
Reading school session user	13th July 2011	9 minutes

Appendix 17: Sample interview schedule for teachers

Do you have any previous knowledge or experience relating to classical art, archaeology or ancient history? [Possible prompts: at school or during degree? Have you visited Italy or Greece on holiday? Other museum visits?]

How regularly do you personally visit museums in general? How many times per year, on average? How regularly do you take school groups to museums?

Have you been to this museum before? Yourself? With school groups?

What were your reasons for arranging your most recent school visit to the museum?

Do you have any personal connection with the museum or its parent organisation? (university/council/National Museums)

How did you find out about the classical sessions offered by the museum?

Why did you choose to book this particular museum rather than any other? And this particular session?

Try to think back to just before you visited the gallery for the first time. What did you expect, when entering a museum gallery about Greece and Rome? [Possible prompts: do you expect to find any particular sort of display, or to have a particular sort of experience? Do you expect anything different from other areas of the museum or different kinds of museum, for example a science museum?]

What did you think of the gallery?

Do you remember any objects in particular? Was there anything particular you liked or disliked about the way they were displayed or presented?

What did you think of the education session and activities?

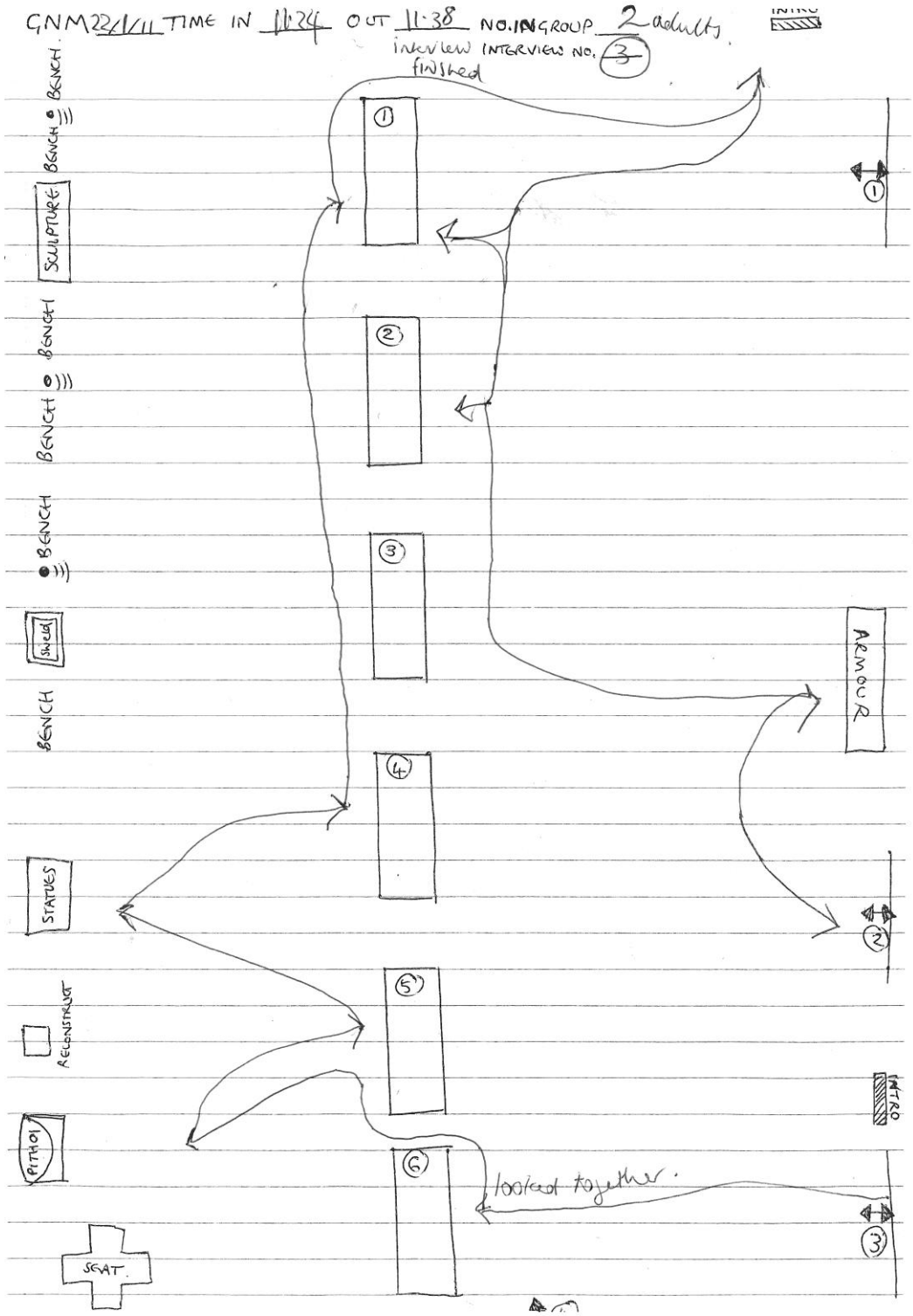
What do you think was the most effective part of the education session? Which part do you think your class enjoyed most? Why?

What do you think your class got out of the visit?

What do you think you got out of the visit?

Did it meet your expectations, or was it different from what you expected?

Appendix 18: Sample observation sheet



Appendix 19: Documentary sources

Table A19.1: Documentary sources. Summary of the main documentary data sources consulted at each case study, excluding published sources.

RAMM	
Museum Offices (Curatorial files)	Individual Object History Files Curatorial Files 340-343; 351-360; 373 Mediterranean Antiquities exhibition file Ancient Worlds exhibition file
Museum Archive	Microfilmed copies of Museum Accession Registers Index cards 'RAM historical material' folder Box of material relating to foundation of museum (e.g. Anon 1865) and other press clippings Antiquities Box 30 (Transfer Box 2): Rougemont House Archaeology Displays Antiquities Box 19 (Transfer Box 3): Notes on Greek Vases Box of display labels ('Cabinet 2H Shelf 2: Display labels') Other archive files were in temporary storage in a disused exhibition space in Exeter's Library and only limited time was available to consult them: a quick survey was undertaken focusing on identifying any items of particular relevance.
West Country Studies Library	Albert Memorial Museum Reports 1868-84 Exeter: Museum 1937-58; 1960-64; 1960-69; 1970-79; 1980-89; 1990-99; 2000- (press clippings) History and Description of the Collections – An Academic Handbook (RAMM 1997)
Individual files and documents supplied by museum staff members	Including Ancient Worlds text and images; Acquisition and Disposal Policy (Exeter City Museums & Art Gallery 2005); audience research (Power Marketing 2012)
Burrell Collection	
Burrell Collection offices	Burrell correspondence files Curatorial files (including KAGM material): • Lipari • Cyprus • BM Ancient Greeks • Ancient Civilisations
Burrell Collection Library	Individual object record cards: • 2 Arms and Armour • 17 Roman Glass • 18 Gold • 19 Graeco-Etruscan • 42 Roman Antiquities Purchase Books
Glasgow Museum Resource Centre (GMRC)	Accession registers (KAGM) Curatorial files (Cyprus)
Individual files and documents supplied by museum staff members	Including Burrell Significance Survey (Burrell Collection 2011); Burrell Collection Audience Research (Social Marketing Gateway 2012); Workforce Chart

LLAG	
LLAG archive	This is an extensive archive, and access during my fieldwork period was limited by staff availability to supervise. I focused on files most likely to contain material closely relevant to my research questions: Individual object history files for antique sculpture, vases and terracottas General file – Antique sculpture General file – Greek Vases: Collectors General file – Greek vases – Cleaning and Recovering from Loan 1977-1986 W.H.Lever correspondence: 16.1/G – 1921-22 correspondence with Tait. Other correspondence with Davison (16.3C-F and 70.2-3) and Newton (16.3H) skimmed for relevance to LLAG opening. 16.3/L-M general correspondence – 1922 16.4A Loans, general Correspondence with dealers: 17.2L D. Isaacs – 1913 17.2M D. Isaacs – July 1915 17.3A M. Harris & Sons – 1917 17.3E Harris – 1923 17.4C Partridge 1917-19 (Hope Sale) 18.3/D Hulme Art Gallery 21.1/A W.H. Lever personal 31.1/B Loans correspondence 1929-March 1933 31.2/A Loans 1946-50 70.2/A Davison's correspondence – 1922 72.2/A and 72.2/B Lever Biography 72.4/D Tait and W. H. Lever's arrangement of gallery 1919-1922 (includes Tait's diaries) 73.0/B Lord Leverhulme file 73.0/C Inventory of museum collections transferred to the Trustees 1922 73.1/A/14 Inventory of collection of ethnographical and Greek, Roman and Egyptian antiquities 73.1/B/6 Inventory of sculpture and pedestals File relating to Gallery opening 3.3E Curators' reports to the Trustees (1922-1930) Bound volumes of annual reports: 1932-1936; 1937-1941; 1942-1946; 1947-1951; 1952-1957
Individual files and documents supplied by museum staff members	Audience research (England's Northwest Research Service for Economic Development and Tourism 2012)
GNM	
Shefton Collection Archive	Catalogue cards for individual objects Boxfile labelled 'Shefton: Policy sub-committee, photography requests, planning statements, annual reports, registration, education officer, loans, acquisitions, antiquaries pottery' Boxfile labelled 'Shefton: conservation; education; visitors; museum plans'

	Boxfile labelled 'Shefton Museum: visitor figures; collection info; B. Shefton publications etc' Boxfile labelled 'Shefton: B. B. Shefton offprints; general information; guidebook; images' Boxfile labelled 'Shefton Museum' Other historic curatorial files scanned for relevant information, including those relating to Wellcome gift/loan and reports of the collection.
Museum of Antiquities Archive	Provenance index cards for Foreign/Mediterranean sources Boxfile labelled 'Making the Museum of Antiquities; Plans; Initial ideas for the Museum of Antiquities' Boxfile of leaflets Boxfile of catalogues, including basic catalogues for Blair, Stephens and Bell collections.
Great North Museum: Hancock Library	Society of Antiquaries of Newcastle-upon-Tyne: Bound volumes of Annual Reports of Council 1949-52; 1953-59; 1959-70; 1970-79; 1980-89; 1990-99.
Individual files and documents supplied by museum staff members and stakeholders	Including audience research (bdrc continental 2010); Corporate Plan; Shefton Museum education reports; visitor figures; planning documents for GNM Greeks exhibition; report on Greek collections in the North-East (Waite 2010).
NCMAG	
Museum offices (Curatorial files)	Individual object history files General history files: Nemi History of the Collection at NCMG Nemi General Enquiries Nemi exhibition Loans Out Nemi – Collections History at NCMG Nemi – Events, Conferences, TV Nemi – Projects with Nottingham University Nemi – Publications
Registry archive	Research on the history of NCMAG and its collections is facilitated by a full transcription of all reports and minutes relating to the museum from its foundation, held in a searchable database format. This is an invaluable resource. The Registry holds an extensive archive. I focused on material most likely to be closely relevant to my research questions: Accession registers Individual object history files (containing original donor correspondence) Ephemera 1882 to 1961 Castle Museum Press Cuttings 1878-1890; 1890-1900; 1890-1903; 1894-1910; 1900-1907; 1902-1920; 1907-1925; 1910-1930 Correspondence file for 1891 NCM Archives No. 463 – Collecting policies etc. Guides and Pamphlets 1878-1910
Individual files and documents supplied by museum staff members	Including audience research (NCMG 2010); Collections Development Policy (NCMG 2013). I am grateful to the Registrar for making available the unpublished draft history of Nottingham Castle Museum & Art Gallery (Cooper 2005), whose author died before it was completed.

Ure Museum	
Ure Museum archive	Drawer A: Handwritten inventory Drawer C: Images of Ure Museum displays Drawer D: A2 Furniture, museum accommodation and history A28 Museum Visitors A66 Friends of the University A72 Cypriot Collection – Mrs Barry Drawer E: Gifts and Donors Drawer F: Correspondence 2007.50 (Ure-Beazley); 2007.51; 2007.56; 2007.68 Drawer G: G13 Loans Unlabelled file containing a report (Ewing and Fereou 1992); Audience and Access Strategy Project SEMLAC general Documents relating to 2005 refurbishment Drawer H: A39 School visits A40 Talks Boxfile: Ure Offprints Visitors Book Box of old display labels
Reading Museum archive	Accession register Daybook ('Museum Journal') Donor ledger Annotated copy of Stevens (1896)
Individual files and documents supplied by museum staff members	Including visitor book statistics; Accreditation documents including acquisition and disposal policy; Oral history recordings.

Appendix 20: Sample information sheet for staff and stakeholder interviewees

Information Sheet for Museum Professionals / Stakeholders

You will be given a copy of this information sheet.

Title of Project **The role of collections of classical archaeology in UK regional museums**

This study has been approved by the UCL Research Ethics Committee [Project ID Number]: 2567/001

Name, Work Address and Contact Details of the Principal Researcher and Applicant

Victoria Donnellan (Researcher)
Dr Theano Moussouri (Supervisor)
Institute of Archaeology - UCL
31-34 Gordon Square
London
WC1H 0PY

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We would like to invite you to participate in this research project. You should only participate if you want to; choosing not to take part will not disadvantage you in any way. Before you decide whether you want to take part, it is important to read the following information carefully and discuss it with others if you wish. Ask us if there is anything that is not clear or if you would like more information. If you decide to take part you will be given this information sheet to keep and be asked to sign a consent form.

The research explores the role of collections of classical archaeology in UK regional museums. I aim to find out how these collections are being used, and what benefits they are thought to provide for museum visitors and other users, if any. I will be interviewing museum professionals, other decision-makers such as museum trustees and local authority councillors, and members of the public. I will also be observing museum professionals in their work, and visitors in museum galleries where classical objects are displayed. I will also be researching how the collections were put together and how their original collectors intended them to be used.

I have selected a number of possible case study museum collections, including the museum where you work / for which you have a responsibility / where you are a trustee. The research will generate new understanding about the use and impact of collections of classical archaeology in UK regional museums. I hope that the results will particularly benefit the museums which take part by increasing understanding of how visitors interact with their displays of classical archaeology. I will supply a copy of the final report to all participating museums. I will also be supplying a summary of my results to professional bodies including the Museums, Libraries and Archives Council and Museums Association.

I am requesting your participation as a member of staff who works with the classical archaeology collections/ stakeholder with an interest in the classical archaeology collections. If you agree to take part, I will need you to take part in one interview, which will take about 1-2 hours, at a time convenient for you. It can take place in your office or in an alternative location to suit you. That interview will be tape-recorded. It will then be transcribed (written up) and the tape will then be wiped clear. In the interview, I will be asking for details of your work / involvement with the classical archaeology collections, and for your opinions about their use and benefits for members of the public.

I will be spending around 1 month on site at the museum, conducting archival research, visitor research and other interviews, so I may chat to you informally at other times, if you agree to this. While I am at the museum, I will also be observing the work of museum staff, including, for example, sitting in on any relevant meetings and/or observing any changes made to the relevant

displays. This will always be agreed in advance. [this paragraph to be deleted for stakeholders]

All data will be collected and stored in accordance with the Data Protection Act 1998. I will be the only person accessing the physical data, but information may be shared with my PhD supervisors and other academic colleagues. The results of the research will form the basis of my PhD thesis, and I hope to publish them.

I will not publish any personal details about you. I will however identify the museum and your job title in my thesis and any publications of the research. This is because the specialised nature of the museums I am studying makes it unrealistic to keep the information anonymous. Please therefore be aware that any information you give me may be attributable to you by others in the future. I will provide a draft of my interpretation of your contribution for you to look over, and you will have a two week period in which to supply feedback, correct any errors of fact, and amend or delete any particular comments you wish to withdraw from the research.

Please note that any data from informal conversations or observation of your work may also be included in the research unless you ask me to keep particular comments or observed information confidential. If you ask me to keep anything confidential I will immediately strike a line through it in my notes and will not include it in the results of my research. [this paragraph to be deleted for stakeholders]

It is up to you to decide whether to take part or not. If you decide to take part, you are still free to withdraw your data from the project at any time until data collection at your museum has been completed, without giving a reason.

Appendix 21: Sample consent form for staff and stakeholder interviewees

Informed Consent Form for Museum Professionals / Stakeholders

Please complete this form after you have read the Information Sheet and/or listened to an explanation about the research.

The role of collections of classical archaeology in UK regional museums

This study has been approved by the UCL Research Ethics Committee [Project ID Number: 2567/001]

Thank you for your interest in taking part in this research. Before you agree to take part the person organising the research must explain the project to you.

If you have any questions arising from the Information Sheet or explanation already given to you, please ask the researcher before you to decide whether to join in. You will be given a copy of this Consent Form to keep and refer to at any time.

Participant's Statement

I .....

- have read the notes written above and the Information Sheet, and understand what the study involves.
- understand that if I decide at any time that I no longer wish to take part in this project, I can notify the researchers involved and withdraw immediately.
- consent to the processing of my personal information for the purposes of this research study.
- understand that such information will be treated as strictly confidential and handled in accordance with the provisions of the Data Protection Act 1998.
- understand that due to the specialised nature of my work I may be identifiable in the outputs of the research, and that I should specify if I wish specific pieces of information to be kept confidential and will be given the opportunity to review a draft of the interpretation of my contribution.
- understand that the information I have submitted will included in the researcher's PhD thesis and may be published and I will be sent a copy.
- agree that the research project named above has been explained to me to my satisfaction and I agree to take part in this study.

Signed:

Appendix 22: Final NVivo coding system

Table A22.1: Final NVivo coding system. Categories which were directly adopted from existing frameworks are shaded in pink. The categories of meaning, developed in this research and shaded in blue, represent an important theoretical contribution.

Level 1	Level 2	Level 3	Level 4
Personal context			
	Connection		
	Expectations		
		Archaeology	
		Architecture	
		Armour	
		Artefacts	
		Clothing	
		Coins	
		Egyptian	
		Gods/Goddesses	
		Jewellery	
		Mythology/Legends	
		Other	
		Paintings	
		Pottery	
		Roman Britain	
		Sculpture	
	Motivations		
		Classical archaeology	
		Cultural itineraries	
			Education participation
			Entertainment
			Flow
			Lifecycle
			Place
			Practical issues
			Social event
			Therapeutic
		Reasons for visiting classical gallery	
			Architecture
			Classical archaeology
			Egypt
			Random
	Preferences		
	Previous experience		
	Previous knowledge		
Physical context			
	Exhibition text		
		Amount of information	
		Anthropological	

		Audiovisual	
		Child friendly	
		Chronological	
		Contextualised	
		Engaging	
		Provenance	
		Themed	
	Interactives		
		Interactive	
		Not interactive	
	Objects		
	Overall design		
		Architecture	
		Glass cases	
		Greek key pattern	
		Lighting	
		Old-fashioned	
	Size and situation within the museum		
		Location	
		Size	
Role			
	Benefits		
		Activity, behaviour, progression	
			Reported or observed actions
			What people do
			What people intend to do
			What people have done
		Attitudes and values	
			Attitudes towards an organisation
			Empathy
			Feelings
			Increased motivation
			Opinions about ourselves (e.g. self esteem)
			Opinions or attitudes towards other people
			Perceptions
			Positive and negative attitudes in relation to an experience
		Enjoyment, inspiration, creativity	
			Aesthetic enjoyment

			Being inspired
			Being surprised
			Creativity
			Exploration, experimentation and making
			Having fun
			Innovative thoughts
		Health and Wellbeing	
			Encouraging healthy lifestyles and contributing to mental and physical well being
			Helping children and young people to enjoy life and make a positive contribution
		Knowledge and understanding	
			Deepening understanding
			How museums, libraries and archives operate
			Knowing what or about something
			Learning facts or information
			Making links and relationships between things
			Making sense of something
		Skills	
			Being able to do new things
			Communication skills
			Intellectual skills
			Knowing how to do something
			Social skills
		Strengthening public life	
			Encouraging and supporting awareness and participation in local decision-making and wider civic and political engagement

		Stronger and safer communities	
			Encouraging familial ties and relationships
			Improving group and inter-group dialogue and understanding
			Supporting cultural diversity and identity
	Limitations		
	Meaning		
		Archaeology	
		Art, craft and technology	
		Conservation, preservation, age	
		Evocative, physical, reality	
		History	
		History of collections	
		Local	
		Past and present	
		People	
		Personal	
		Sexuality and nudity	
		Storytelling and mythology	
	Outputs		
		Digital uses	
		Events and activities	
		Loans	
		Plans for the future	
		Research and publication	
			Publication
			Research
		Schools	
			School loan box
			School session
		Teaching and learning	
		Temporary exhibitions	
		Volunteers	
Socio-cultural context			
	Historical context		
		Display	
		Disposal	
		Higher education	
		Schools	
	Institutional context		

		Organisational structure and stakeholders	
			Funding
			Stakeholders
			Structure
		Policies and priorities	
			Collecting policy
			Inclusion
			National Curriculum
			Tourism
		Refurbishment	
		Staff	
			Aims and intentions
			Job description
			Membership and networks
			Restructuring
			Role of the museum
			Structure
	Visitors		
		Family	
		Group relationship	
		Mediation	
		Socialising	

Appendix 23: Museum staff members' academic and professional identities

Table A23.1: Museum staff members' academic and professional identities

Job Title	Academic background and previous posts	Networks	Identity categories
Curatorial Staff			
RAMM Curator of Antiquities	MA Museology; BA Archaeology (British); posts in field archaeology and in museums including The Collection (Lincoln)	Society of Museum Archaeologists; Devonshire Association; Devon Archaeological Society; Lincolnshire and Cambridgeshire Archaeology Societies and Antiquarian Societies; contacts in universities and museums	Archaeologists; Museum professionals
RAMM Assistant Curator of Antiquities (now Assistant Curator)	MA Museum Studies; BA Archaeology (subsequently specialising in Roman Britain); Finds and Archives Supervisor (commercial archaeology)	Society of Museum Archaeologists; Regional Archaeology Curators Group; Devon Archaeological Society; Institute for Field Archaeology; Museums Association; contacts at University of Exeter	Archaeologists; Museum professionals
NCMAG Collections Access Officer Archaeology & Industry	Archaeological Sciences; MPhil Archaeological Heritage and Museums; previous museum posts	Society of Museum Archaeologists; East Midlands Museum Service; Nottingham University Museum board member; Nottinghamshire numismatic society; previously Council for British Archaeology; Practitioner of the Institute of Field Archaeology	Archaeologists; Museum professionals

Curator of Classical Antiquities, National Museums Liverpool	PhD Classical Archaeology; trained on NML's Collection Management Programme; research assistant (Garstang Museum); university lecturer	Hellenic Society; Classical Association; Merseyside Archaeological Society; Honorary Research Fellow, Liverpool University	Archaeologists; Classicists or classical archaeologists; Museum professionals
Senior Curator (The Burrell Collection) Ancient Civilisations (Retired 2010)	BA Archaeology and Anthropology (specialism Celtic archaeology); Egyptology; civil service; computer programmer	Egypt Exploration Society; Fellow of the Society of Antiquaries of Scotland	Archaeologists; Other (IT professional); Other (Egyptologists)
GNM Keeper of Archaeology	MLitt Greek Archaeology; Teacher Training (Secondary History); Education Officer (Museum of Antiquities & Shefton Collection)	Society of Antiquaries of Newcastle-upon-Tyne; Museums Ethnographers Group; previously Group for Education in Museums; university colleagues; contact at Fitzwilliam Museum; Brian Shefton (until 2012)	Archaeologists; Classicists or classical archaeologists; Education professionals; Other (Anthropologists)
Curator, Ure Museum	PhD Classical Art and Archaeology; curatorial assistant (Yale University Art Gallery); work on Perseus Project; excavation (including Athens Agora; Corinth)	Thames Valley Museums Group; Berkshire Museums Network; Beazley Archive research associate; informal academic networks; international groups	Classicists or classical archaeologists; Museum professionals
Assistant Curator, Ure Museum	BA and MA History of Art and Architecture; Museums Association AMA; Gallery Assistant (MERL); Volunteer Officer (MERL)	Museums Association (AMA); Art Historians Society; Social History Curators Group	Art/Performing Art/Craft and Design specialists; Museum professional; Other (Social historians)
Managers			
RAMM Collections and Interpretation	MA Museum Studies; BA & PhD	Local archaeological societies;	Archaeologists; Museum

Officer	Archaeology (British); Curator of Antiquities; Curator of Archaeology (Sheffield; Cheltenham)	collections management networks; Society of Museum Archaeologists; networks relating to redevelopment projects	professionals; Other (Project Managers)
NCMAG Learning, Engagement and Collections Manager	Theatre and Drama; live theatre interpretation in museums; Arts Council drama assistant	Museums Association; Group for Education in Museums; East Midlands Museum Service; Engage (National Association for Gallery Education); previously Midlands Federation of Museums and Art Galleries	Art/Performing Art/Craft and Design specialists; Museum professionals; Education professionals
Head of LLAG (at time of interview, seconded as Deputy Director of Art Galleries)	BA Art History (Medieval & 19th century); MA Medieval Studies	Museums Association; North West Federation of Museums and Art Galleries	Art/Performing Art/Craft and Design specialists; Museum professionals; Other (Medievalists)
Museum Manager, The Burrell Collection	MA Ancient History and Classical Archaeology; work in social and local history museums	Museums Association; previously Society of Museum Archaeologists	Archaeologists; Classicists or classical archaeologists; Museum professionals; Other (Social historians)
GNM Senior Manager	Geology (Palaeontology)	Missing data	Other (Natural scientists)
Head of Classics Dept, University of Reading	PhD Latin Epigraphy; work for Corpus Inscriptionum Latinarum; Visiting Fellow, All Souls College, Oxford	Missing data	Classicists or classical archaeologists
Learning and Education Staff			
RAMM Access Officer (now Learning and Skills Officer)	BA Archaeology and Geography; Curator (Priest's House Museum); County Museums Officer; Access Director (Area Museum Council)	Museums Association; South West Federation of Museums and Art Galleries; Devon Heritage Education Group	Archaeologists; Museum professionals; Education professionals

RAMM Family Learning Officer	Play and Play Development	Missing data	Other (Play Development specialist)
RAMM Museum Learning Officer (W) (post now deleted)	Teaching qualification (primary); Teacher; work in outdoor education centres and activity centres	Missing data	Education professionals
RAMM Museum Learning Officer (M) (post now deleted)[151]	Teaching qualification (primary); Teacher; former auctioneer and antiques dealer	Missing data	Education professionals; Other (Antiques)
NCMAG Schools Programmes Officer (joint interview)	Tourism, Marketing and Education	Group for Education in Museums; previously Museums Association	Education professionals; Museum professionals; Other (Tourism and Marketing professional)
NCMAG Schools Programme Assistant (joint interview)	Exhibitions/Retail	None	Other (Front of House)
LLAG Education Manager	Youth Work; Craft and Design; museum role play and special events organiser; freelance education worker	Missing data	Other (Youth Worker); Art/Performing Art/Craft and Design specialists; Education professionals
Learning Assistant, The Burrell Collection	Conservation and Countryside Management; RSPB Information Officer; Field Tutor (Isle of Arran)	None	Other (Conservation/ Ecology)
GNM Learning Officer	Applied Biology; PGCE (Secondary Science); Teacher	Missing data	Other (Natural scientists); Education professionals
Other Museum Staff			
RAMM Assistant Designer (post now deleted)	MA Museum Exhibition Design (in progress); BA Fine Art; worked in printworks	Designers in Devon; Chartered Society of Designers; Museums Association	Museum professionals; Other (Designers); Art/Performing Art/Craft and Design specialists

[151] This individual has moved into another job share role and also stills delivers school sessions on a freelance basis.

NCMAG Registrar	History (including one year of Classics); Heritage Conservation; Documentation Assistant; IT administrator	Registrar's Group	Classicists or classical archaeologists; Other (Conservation/ Ecology); Other (Historians); Museum professionals; Other (IT professional)
NCMAG Audience Engagement Officer	Theatre and Drama; Regional Audience Development Worker	Committee member of the Nottinghamshire Heritage Forum; Museums Association; Engage; Group for Education in Museums	Art/Performing Art/Craft and Design specialists; Museum professionals; Education professionals
Former Project Manager (GNM Project)	BA Archaeology & Anthropology; MA Museum Studies; Curator, Durham University Museums; Museum Mentor to Durham Museum and Heritage Centre	Society of Museum Archaeologists; informal capital projects project managers' group	Archaeologists; Museum Professionals; Other (Project Managers); Other (Anthropologists)

Appendix 24: Visitor Demographics

The following discussion focuses on the adult interviewees, as demographic data collection sheets were only filled in for adult visitors. For children, classified as aged under 18, the only information collected was gender and age. It is important to note that my deliberate strategy of aiming for ten adult groups (or individuals) and ten family groups is very likely to have introduced bias into the overall figures, meaning that interviewees were not necessarily representative of visitors at each venue. Accordingly, I also analysed all data for families and adult groups separately. While this discussion draws some broad comparisons with larger datasets, these are intended only to demonstrate the general extent to which my interviewees were typical of wider patterns of museum attendance. Some interesting departures are noted, and some suggestions are made for possible reasons for these differences, but the sample size, comprising 199 adult individuals, while relatively large for a qualitative study, is too small to indicate whether these were the result of chance alone.

A.24.1 Gender

The overall gender breakdown for my adult interviews (Table A24.1) shows a predominance of female visitors (108 of 199), which is consistent with national data for England showing that more women than men reported visiting a museum or gallery in the last year (Table A24.3). My data was also broadly consistent with the museums' own data, where available, with the exception of NCMAG where my participants included more men than women (Table A24.4).[152] The interviewees in adult-only interviews were very evenly split, with 62 men and 63 women, overall. It was the family interviews which introduced the imbalance, with 29 men and 45 women in total, suggesting that women are more likely than men to visit with children.

[152] Throughout this section, figures presented from the museums' own research are not intended to be compared in detail with figures from my own research, as they used different methodologies which will have affected the figures.

Table A24.1: Gender breakdown (adult interviewees)

	RAMM	**Burrell**	**LLAG**	**GNM**	**NCMAG**	**Ure**	***Total***
Family interviews							
No. of male	6 (43%)	2 (29%)	8 (47%)	5 (31%)	6 (75%)	2 (17%)	*29 (39%)*
No. of female	8 (57%)	5 (71%)	9 (53%)	11 (69%)	2 (25%)	10 (83%)	*45 (61%)*
No. of interviewees	*14 (100%)*	*7 (100%)*	*17 (100%)*	*16 (100%)*	*8 (100%)*	*12 (100%)*	*74 (100%)*
Adult interviews							
No. of male	8 (47%)	13 (52%)	11 (48%)	14 (58%)	14 (48%)	2 (29%)	*62 (50%)*
No. of female	9 (53%)	12 (48%)	12 (52%)	10 (42%)	15 (52%)	5 (71%)	*63 (50%)*
No. of interviewees	*17 (100%)*	*25 (100%)*	*23 (100%)*	*24 (100%)*	*29 (100%)*	*7 (100%)*	*125 (100%)*
All interviews							
No. of male	14 (45%)	15 (47%)	19 (48%)	19 (48%)	20 (54%)	4 (21%)	*91 (46%)*
No. of female	17 (55%)	17 (53%)	21 (53%)	21 (53%)	17 (46%)	15 (79%)	*108 (54%)*
No. of interviewees	*31 (100%)*	*32 (100%)*	*40 (101%)*	*40 (101%)*	*37 (100%)*	*19 (100%)*	*199 (100%)*

Table A24.2: Gender breakdown for children (including all children recorded on personal data questionnaires by the adults in family interviews)

	RAMM	**Burrell**	**LLAG**	**GNM**	**NCMAG**	**Ure**	***Total***
No. of male	6 (40%)	3 (50%)	11 (55%)	9 (45%)	2 (50%)	10 (43%)	*41 (47%)*
No. of female	9 (60%)	3 (50%)	9 (45%)	11 (55%)	2 (50%)	13 (57%)	*47 (53%)*
No. of interviewees	*15 (100%)*	*6 (100%)*	*20 (100%)*	*20 (100%)*	*4 (100%)*	*23 (100%)*	*88 (100%)*

Table A24.3: Taking Part survey data on gender (2011-2012) (DCMS 2012)

Gender	**Percentage of respondents who had visited a museum or gallery in the last year**
Male	48.5%
Female	49.3%

Table A24.4: Museums' own data on gender of visitors where available

	RAMM (Power Marketing 2012)	**Burrell** (Social Marketing Gateway 2012:8)	**LLAG** (England's Northwest Research Service for Economic Development and Tourism 2012)	**GNM** (bdrc continental 2010)	**NCMAG** (NCMG 2010)
Percentage male	38%	44%	39%	37%	49%
Percentage female	62%	56%	61%	63%	51%

A24.2 Age

The Taking Part survey has shown that, in England, 25-44 year olds are most likely to have visited a museum in the past year, followed by 45-64 year olds (Table A24.7). Overall, the age breakdown of my adult visitor interviewees reflects, with 75 of 199 adult respondents in the 25-44 bracket, and 64 aged 45-64 (Table A24.5). The concentrations were strongest for the family interviewees, with 38 of 74 aged 25-44 and 29 of 74 aged 45-64. The Burrell Collection has an older audience, compared with other case studies. The museum's own research also noted that the Burrell visiting population is skewed to over 54 year olds (Table A24.9). My sample showed an even older audience, concentrated in the 65+ bracket. The other art gallery, LLAG, had the next oldest audience. LLAG's own research shows a higher proportion in the 65+ bracket (Table A24.10): here, my targeting of equal proportions of family and adult-only groups may have affected the breakdown in my sample, as only 18% of respondents to LLAG's own survey were visiting in family groups including children (England's Northwest Research Service for Economic Development and Tourism 2012:21). The greatest number of children in the family groups in my research fell into the 5-9 bracket, with very few aged 15-19 (Table A24.6).

Table A24.5: Age breakdown (adult interviewees)

	RAMM	**Burrell**	**LLAG**	**GNM**	**NCMAG**	**Ure**	***Total***
Family interviews							
18-24	0 (0%)	0 (0%)	0 (0%)	1 (6%)	1 (13%)	0 (0%)	*2 (3%)*
25-44	6 (43%)	5 (71%)	6 (35%)	9 (56%)	2 (25%)	10 (83%)	*38 (51%)*
45-64	6 (43%)	0 (0%)	11 (65%)	6 (38%)	5 (63%)	1 (8%)	*29 (39%)*
65+	2 (14%)	2 (29%)	0 (0%)	0 (0%)	0 (0%)	1 (8%)	*5 (7%)*
Missing data	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	*0 (0%)*
No. of interviewees	*14 (100%)*	*7 (100%)*	*17 (100%)*	*16 (100%)*	*8 (101%)*	*12 (99%)*	*74 (100%)*
Adult interviews							
18-24	3 (18%)	3 (12%)	3 (13%)	8 (33%)	3 (10%)	6 (86%)	*26 (21%)*
25-44	6 (35%)	1 (4%)	4 (17%)	9 (38%)	16 (55%)	1 (14%)	*37 (30%)*
45-64	5 (29%)	10 (40%)	7 (30%)	6 (25%)	7 (24%)	0 (0%)	*35 (28%)*
65+	3 (18%)	11 (44%)	8 (35%)	1 (4%)	3 (10%)	0 (0%)	*26 (21%)*
Missing data	0 (0%)	0 (0%)	1 (4%)	0 (0%)	0 (0%)	0 (0%)	*1 (1%)*
No. of interviewees	*17 (100%)*	*25 (100%)*	*23 (99%)*	*24 (100%)*	*29 (100%)*	*7 (100%)*	*125 (101%)*
All interviews							
18-24	3 (10%)	3 (9%)	3 (8%)	9 (23%)	4 (11%)	6 (32%)	*28 (14%)*
25-44	12 (39%)	6 (19%)	10 (25%)	18 (45%)	18 (49%)	11 (58%)	*75 (38%)*
45-64	11 (35%)	10 (31%)	18 (45%)	12 (30%)	12 (32%)	1 (5%)	*64 (32%)*
65+	5 (16%)	13 (41%)	8 (20%)	1 (3%)	3 (8%)	1 (5%)	*31 (16%)*
Missing data	0 (0%)	0 (0%)	1 (3%)	0 (0%)	0 (0%)	0 (0%)	*1 (1%)*
No. of interviewees	*31 (100%)*	*32 (100%)*	*40 (101%)*	*40 (101%)*	*37 (100%)*	*19 (100%)*	*199 (100%)*

Table A24.6: Age breakdown for children (all children recorded on personal data questionnaires by adult interviewees; not all of them participated in interviews)

	RAMM	**Burrell**	**LLAG**	**GNM**	**NCMAG**	**Ure**	***Total***
0-4	1 (7%)	2 (33%)	3 (15%)	6 (30%)	1 (25%)	1 (4%)	*14 (16%)*
5-9	7 (47%)	2 (33%)	8 (40%)	10 (50%)	1 (25%)	11 (48%)	*39 (44%)*
10-14	6 (40%)	2 (33%)	8 (40%	4 (20%)	1 (25%)	2 (9%)	*23 (26%)*
15-17	1 (7%)	0 (0%)	1 (5%)	0 (0%)	1 (25%)	0 (0%)	*3 (3%)*
Missing data	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	9[153] (39%)	*9 (10%)*
No. of interviewees	*15 (101%)*	*6 (99%)*	*20 (100%)*	*20 (100%)*	*4 (100%)*	*23*	*88 (99%)*

[153] Data on ages of children was not gathered in the interviews conducted as part of the pilot project.

TableA24. 7: Taking Part survey data: how museum visiting is affected by age (DCMS 2012)

Age range	**Percentage of respondents who had visited a museum or gallery in the last year**
16-24	44.4%
25-44	54.9%
45-64	51.5%
65-74	46.5%
75+	28.9%
All	48.9%

Table A24.8: RAMM survey data on age (Power Marketing 2012)

Age range	**Percentage of respondents**
0-15	11%
16-24	8%
25-44	34%
45-64	30%
65+	17%
Total	*100%*

Table A24.9: Burrell Collection survey data on age (Social Marketing Gateway 2012)

Age range	**Percentage of respondents**
5-9	1%
10-15	2%
16-24	6%
25-44	23%
45-64	46%
65+	20%
Missing data	*2%*
Total	*100%*

Table A24.10: LLAG survey data on age (England's Northwest Research Service for Economic Development and Tourism 2012)

Age range	**Percentage of respondents**
0-5	4%
6-10	5%
11-15	2%
16-24	5%
25-44	15%
45-64	37%
65+	32%

Table A24.11: GNM survey data on age (bdrc continental 2010)

Age range	Percentage of respondents
0-4	14%
5-10	24%
11-15	5%
16-24	5%
25-44	24%
45-64	18%
65+	10%

Table A24.12: NCMAG survey data on age (NCMG 2010)

Age range	Percentage of respondents
16-24	22%
25-44	46%
45-64	24%
65+	8%

A24.3 Ethnic Background

The breakdown of visitor interviewees' ethnic backgrounds (Table A24.13) shows a marked predominance of white British visitors (157 of 199) and of white visitors in general (187 of 199). This was consistent across all the case study venues, though at the Burrell Collection and NCMAG there were fewer 'White British' visitors and more 'White Other'. National data for England shows that white respondents were more likely to have visited a museum or gallery in the past year: 49.4% compared with 44.4% of black or ethnic minority respondents (Table A24.14). Museum-wide data on the ethnic breakdown of visitors is available for three of the case study museums, which also indicates a high proportion of white visitors, overall. LLAG's research showed an almost 100% white audience (94% White British), with a percentage of non-white respondents so small that it is invisible in the rounded figures reported. GNM's 2010 Benchmark Survey indicated a 99% white audience (97% White British) (bdrc continental 2010). In NCMAG's own survey, 80% of respondents were white (NCMG 2010). These figures compare with 93%, 95% and 92%, respectively, of my much smaller samples.

Table A24.13: Ethnic backgrounds of adult interviewees[154]

	RAMM	**Burrell**	**LLAG**	**GNM**	**NCMAG**	**Ure**	***Total***
Family interviews							
White – British	13 (93%)	6 (86%)	15 (88%)	16 (100%)	7 (88%)	10 (83%)	*67 (91%)*
White – Irish	0	0	0	0	0	1 (8%)	*1 (1%)*
White – Other	1 (7%)	1 (14%)	0	0	1 (13%)	1 (8%)	*4 (5%)*
Mixed – Other	0	0	1 (6%)	0	0	0	*1 (1%)*
Missing data	0	0	1 (6%)	0	0	0	*1 (1%)*
No. of interviewees	*14 (100%)*	*7 (100%)*	*17 (100%)*	*16 (100%)*	*8 (101%)*	*12 (99%)*	*74 (99%)*
Adult interviews							
White – British	15 (88%)	15 (60%)	19 (83%)	18 (75%)	17 (59%)	6 (86%)	*90 (72%)*
White – Irish	0	0	2 (9%)	0	1 (3%)	0	*3 (2%)*
White – Other	0	9 (36%)	1 (4%)	4 (17%)	8 (28%)	0	*22 (18%)*
Mixed – White and Black Caribbean	1 (6%)	0	0	0	0	0	*1 (1%)*
Mixed – White and Black African	0	0	0	0	1 (3%)	0	*1 (1%)*
Mixed – Other	1 (6%)	0	0	0	0	0	*1 (1%)*
Asian or Asian British – Pakistani	0	0	0	0	1 (3%)	0	*1 (1%)*
Asian or Asian British – Other	0	1 (4%)	0	0	0	1 (14%)	*2 (2%)*
Chinese	0	0	0	0	1 (3%)	0	*1 (1%)*
Other	0	0	0	2 (8%)	0	0	*2 (2%)*
Missing data	0	0	1 (4%)	0	0	0	*1 (1%)*
No. of interviewees	*17 (100%)*	*25 (100%)*	*23 (100%)*	*24 (100%)*	*29 (99%)*	*7 (100%)*	*125 (102%)*
All interviews							
White – British	28 (90%)	21 (66%)	34 (85%)	34 (85%)	24 (65%)	16 (84%)	*157 (79%)*
White – Irish	0 (0%)	0 (0%)	2 (5%)	0 (0%)	1 (3%)	1 (5%)	*4 (2%)*
White – Other	1 (3%)	10 (31%)	1 (3%)	4 (10%)	9 (24%)	1 (5%)	*26 (13%)*
Mixed – White and Black Caribbean	1 (3%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	*1 (1%)*
Mixed – White and Black African	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (3%)	0 (0%)	*1 (1%)*

Table continues overleaf

[154] The table shows only those responses which were selected. The questionnaire also included further options: Mixed – White and Asian; Asian or Asian British – Indian; Asian or Asian British – Bangladeshi; Black or Black British – Caribbean; Black or Black British – African; Black or Black British – Other.

Mixed – Other	1 (3%)	0 (0%)	1 (3%)	0 (0%)	0 (0%)	0 (0%)	*2(1%)*
Asian or Asian British – Pakistani	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (3%)	0 (0%)	*1 (1%)*
Asian or Asian British – Other	0 (0%)	1 (3%)	0 (0%)	0 (0%)	0 (0%)	1 (5%)	*2 (1%)*
Chinese	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (3%)	0 (0%)	*1 (1%)*
Other	0 (0%)	0 (0%)	0 (0%)	2 (5%)	0 (0%)	0 (0%)	*2 (1%)*
Missing data	0 (0%)	0 (0%)	2 (5%)	0 (0%)	0 (0%)	0 (0%)	*2 (1%)*
Total	*31 (99%)*	*32 (100%)*	*40 (101%)*	*40 (100%)*	*37 (101%)*	*19 (99%)*	*199 (102%)*

TableA24. 14: Taking Part survey data on ethnic background (2011-2012) (DCMS 2012)

Ethnic background	**Percentage of respondents who had visited a museum or gallery in the last year**
White	49.4%
Black or ethnic minority	44.4%

The comparatively high number of 'White Other' respondents at the Burrell Collection and NCMAG is at least partly due to the number of foreign tourists interviewed there.[155] Research conducted in 2012 gave figures of 46% of visitors resident in Glasgow, 18% in the rest of Scotland, 18% in the rest of the UK and 16% overseas (Social Marketing Gateway 2012:2). My research included six adult foreign tourists, which equates to 19%. Additional interviewees were resident overseas, but visiting relatives in Scotland rather than visiting as tourists. In my NCMAG sample, five interviewees, in three interview groups, were foreign tourists, equating to 14%. NCMAG's own visitor research by postcode indicated 9% international visitors; 32% Nottingham postcodes; 35% other UK postcodes. However, 25% of visitors did not reply to this question.

A24.4 Employment

National data for England shows that employed people are more likely to visit museums and galleries than those who are not working (Table A24.16). My research also showed a predominance of visitors in current employment (126 of 199 interviewees; 57 of 74 interviewees in family groups; 69 of 125 interviewees visiting alone or in adult-only groups) (Table A24.15). In Glasgow, the preponderance of older visitors affected the figures for employment status of interviewees, with a higher proportion of retired visitors than at

[155] At the Burrell Collection, some Scottish respondents also chose 'White Other' in preference to 'White British'.

other venues. In Reading, where the museum is situated within a university building, a higher proportion of students than elsewhere was observed.

Table A24.15: Number of adult interviewees in each employment status category[156]

	RAMM	**Burrell**	**LLAG**	**GNM**	**NCMAG**	**Ure**	***Total***
Family interviews							
Employed	11 (79%)	4 (57%)	17 (100%)	11 (69%)	8 (100%)	6 (50%)	*57 (77%)*
Retired	3 (21%)	2 (29%)	0 (0%)	2 (13%)	0 (0%)	2 (17%)	*9 (12%)*
Student (FT/PT)	2 (14%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	4 (33%)	*6 (8%)*
None of the above	1 (7%)	1 (14%)	0 (0%)	3 (19%)	0 (0%)	1 (8%)	*6 (8%)*
No. of interviewees	*14*	*7*	*17*	*16*	*8*	*12*	*74*
Adult interviews							
Employed	10 (59%)	8 (32%)	13 (57%)	15 (63%)	21 (72%)	2 (29%)	*69 (55%)*
Retired	4 (24%)	14 (56%)	9 (39%)	3 (13%)	4 (14%)	0 (0%)	*34 (27%)*
Student (FT/PT)	3 (18%)	3 (12%)	3 (13%)	6 (25%)	7 (24%)	4 (57%)	*26 (21%)*
None of the above	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (14%)	*1 (1%)*
No. of interviewees	*17*	*25*	*23*	*24*	*29*	*7*	*125*
All interviews							
Employed	21 (68%)	12 (38%)	30 (75%)	26 (65%)	29 (78%)	8 (42%)	*126 (63%)*
Retired	7 (23%)	16 (50%)	9 (23%)	5 (13%)	4 (11%)	2 (11%)	*43 (22%)*
Student (FT/PT)	5 (16%)	3 (9%)	3 (8%)	6 (15%)	7 (19%)	8 (42%)	*32 (16%)*
None of the above	1 (3%)	1 (3%)	0 (0%)	3 (8%)	0 (0%)	2 (11%)	*7 (4%)*
No. of interviewees	*31*	*32*	*40*	*40*	*37*	*19*	*199*

Table A24.16: Taking Part survey data on employment (2011-2012) (DCMS 2012)

Employment status	**Percentage of respondents who had visited a museum or gallery in the last year**
Working	54.2%
Not working	41.3%

[156] Some respondents fell into more than one category simultaneously

A24.5 Socio-economic status

I converted the answers provided by all adult respondents regarding their employment into the five-class version of the National Statistics NS-SEC categories (Table A24.17).[157] The Taking Part survey shows that museum and gallery visiting is more common among higher socio-economic groups (Table A24.18). This is strongly evident in my sample of interviewees, with 114 of 199 interviewees in managerial, administrative and professional occupations, and only 28 in lower supervisory and technical occupations and semi-routine and routine occupations combined. In some cases, it is possible to compare my figures with those for visitors to the attraction as a whole (Table A24.19). GNM's own Benchmark Survey (bdrc continental 2010) indicates that a higher proportion of interviewees in the Shefton Gallery were in managerial, administrative and professional occupations (50%), and a much lower proportion in semi-routine and routine occupations (0%), than is true of visitors to the museum of a whole (35% and 27% respectively). This could be because of the nature of the subject matter, or the willingness of different groups of visitors to participate in my research (13 groups declined to participate); it is of course, given the small sample size, also possible that it was due simply to chance.[158] The breakdown for the Burrell Collection also shows a striking concentration in managerial, administrative and professional occupations (24 of 32 interviewees, equating to 75%). The museum's own research (Social Marketing Gateway 2012) also shows a slant towards the managerial, administrative and professional occupations, though considerably less dramatic (41%). Again, this higher proportion of Class 1 interviewees in the classical displays than in the gallery as a whole may indicate something about the appeal of the subject matter, especially as there were only 3 refusals in Glasgow, so unwillingness to participate could only represent a minor factor. Data for RAMM (A24.20) and LLAG is less directly comparable, but demonstrates that LLAG's overall audience is concentrated in higher socio-economic groups, whereas RAMM's has more 'C2DE' visitors, reflecting the population of Devon as a whole (Ruth Randall, pers. comm., 29.01.2015).

[157] Where people are not currently employed, this takes account of their most recent employment, if they have ever worked. Full-time students are treated as a separate classification, based on Office of National Statistics guidance notes.

[158] Certainly, the difference from the GNM overall figures is less marked for family groups, though there were still no respondents in semi-routine and routine occupations. GNM's audience as a whole has been found to include 71% of visitor parties with children under 16 (bdrc continental 2010), a higher proportion than in my sample (11 families out of 25 interviews or 44%).

Table A24.17: Number of adult interviews in the five-class NS-SEC categories: 1 Managerial, administrative and professional occupations; 2 Intermediate occupations; 3 Small employers and own account workers; 4 Lower supervisory and technical occupations; 5 Semi-routine and routine occupations.

	RAMM	**Burrell**	**LLAG**	**GNM**	**NCMAG**	**Ure**	***Total***
Family interviews							
1	10 (71%)	6 (86%)	12 (71%)	5 (31%)	4 (50%)	8 (67%)	*45 (61%)*
2	2 (14%)	0 (0%)	1 (6%)	5 (31%)	0 (0%)	1 (8%)	*9 (12%)*
3	1 (7%)	0 (0%)	1 (6%)	2 (13%)	0 (0%)	1 (8%)	*5 (7%)*
4	1 (7%)	0 (0%)	2 (12%)	2 (13%)	2 (25%)	0 (0%)	*7 (9%)*
5	0 (0%)	0 (0%)	1 (6%)	0 (0%)	2 (25%)	0 (0%)	*3 (4%)*
Full-time students	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	2 (17%)	*2 (3%)*
Missing data/ unclassified	0 (0%)	1 (14%)	0 (0%)	2 (13%)	0 (0%)	0 (0%)	*3 (4%)*
No. of interviewees	*14 (99%)*	*7 (100%)*	*17 (101%)*	*16 (101%)*	*8 (100%)*	*12 (100%)*	*74 (100%)*
Adult interviews							
1	6 (35%)	18 (72%)	10 (43%)	15 (63%)	19 (66%)	1 (14%)	*69 (55%)*
2	3 (18%)	2 (8%)	1 (4%)	0 (0%)	0 (0%)	0 (0%)	*6 (5%)*
3	1 (6%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	*1 (1%)*
4	2 (12%)	1 (4%)	2 (9%)	3 (13%)	3 (10%)	1 (14%)	*12 (10%)*
5	2 (12%)	0 (0%)	4 (17%)	0 (0%)	0 (0%)	0 (0%)	*6 (5%)*
Full-time students	2 (12%)	3 (12%)	3 (13%)	6 (25%)	6 (21%)	4 (57%)	*24 (19%)*
Missing data/ unclassified	1 (6%)	1 (4%)	3 (13%)	0 (0%)	1 (3%)	1 (14%)	*7 (6%)*
No. of interviewees	*17 (101%)*	*25 (100%)*	*23 (99%)*	*24 (101%)*	*29 (100%)*	*7 (99%)*	*125 (101%)*
All interviews							
1	16 (52%)	24 (75%)	22 (55%)	20 (50%)	23 (62%)	9 (47%)	*114 (57%)*
2	5 (16%)	2 (6%)	2 (5%)	5 (13%)	0 (0%)	1 (5%)	*15 (8%)*
3	2 (6%)	0 (0%)	1 (3%)	2 (5%)	0 (0%)	1 (5%)	*6 (3%)*
4	3 (10%)	1 (3%)	4 (10%)	5 (13%)	5 (14%)	1 (5%)	*19 (10%)*
5	2 (6%)	0 (0%)	5 (13%)	0 (0%)	2 (5%)	0 (0%)	*9 (5%)*
Full-time students	2 (6%)	3 (9%)	3 (8%)	6 (15%)	6 (16%)	6 (32%)	*26 (13%)*
Missing data/ Unclassified	1 (3%)	2 (6%)	3 (8%)	2 (5%)	1 (3%)	1 (5%)	*10 (5%)*
No. of interviewees	*31 (99%)*	*32 (99%)*	*40 (102%)*	*40 (101%)*	*37 (100%)*	*19 (99%)*	*199 (101%)*

Table A24.18: Taking Part survey data on NS-SEC categories (DCMS 2012)

NS-SEC	**Percentage of respondents who had visited a museum or gallery in the last year**
Upper socio-economic group	57.8%
Lower socio-economic group	35.4%

Table A24.19: Museums' own data on NS-SEC categories where available

Class	**Burrell** (Social Marketing Gateway 2012)	**LLAG** (England's Northwest Research Service for Economic Development and Tourism 2012)	**GNM** (bdrc continental 2010)
1	41%	18%	35%
2	6%	9%	20%
3	13%	4%	4%
4	1%	3%	8%
5	3%	10%	27%
Missing data/unclassified	28%	48%[159]	5%

Table A24.20: RAMM data on socio-economic breakdown (Power Marketing 2012)

Class	**Percentage of respondents**
ABC1	40%
C2DE	60%

A24.6 Income

Respondents spanned the full range of income categories, from less than £2500 earned (in a more detailed breakdown) to more than £50,000 (Table A24.21). However, some of these figures may be misleading. For example, in Reading, which showed an apparent concentration in the lowest income category, under £10,000, five of these lowest income levels were reported by current or prospective students, whose family or household incomes may be in a much higher bracket. As the question (following the Taking Part survey) relates to individual income, it is hard to see how to avoid this kind of anomaly. As a result, income data was not included in my final analysis.

[159] In this research, most retired visitors, who constituted 29% of respondents, were counted as unclassified. Analysis by NRS classification, however, showed 73% ABC1 and 24% C2DE.

Table A24.21: Number of adult interviewees in income bands (individual income)

	RAMM	**Burrell**	**LLAG**	**GNM**	**NCMAG**	**Ure**	***Total***
Family interviews							
Under £10,000	1 (7%)	0 (0%)	0 (0%)	4 (25%)	1 (13%)	4 (33%)	*10 (14%)*
£10,000-£19,999	1 (7%)	3 (43%)	3 (18%)	1 (6%)	1 (13%)	1 (8%)	*10 (14%)*
£20,000-£29,999	3 (21%)	1 (14%)	3 (18%)	3 (19%)	1 (13%)	1 (8%)	*12 (16%)*
£30,000-£39,999	5 (36%)	1 (14%)	5 (29%)	4 (25%)	3 (38%)	3 (25%)	*21 (28%)*
£40,000-£49,999	0 (0%)	0 (0%)	1 (6%)	0 (0%)	0 (0%)	2 (17%)	*3 (4%)*
£50,000 or more	0 (0%)	0 (0%)	2 (12%)	0 (0%)	1 (13%)	1 (8%)	*4 (5%)*
Missing data	4 (29%)	2 (29%)	3 (18%)	4 (25%)	1 (13%)	0 (0%)	*14 (19%)*
No. of interviewees	*14 (100%)*	*7 (100%)*	*17 (101%)*	*16 (100%)*	*8 (103%)*	*12 (99%)*	*74 (100%)*
Adult interviews							
Under £10,000	3 (18%)	3 (12%)	1 (4%)	5 (21%)	4 (14%)	4 (57%)	*20 (16%)*
£10,000-£19,999	6 (35%)	5 (20%)	2 (9%)	7 (29%)	1 (3%)	0 (0%)	*21 (17%)*
£20,000-£29,999	2 (12%)	4 (16%)	1 (4%)	3 (13%)	6 (21%)	1 (14%)	*17 (14%)*
£30,000-£39,999	2 (12%)	2 (8%)	4 (17%)	6 (25%)	7 (24%)	1 (14%)	*22 (18%)*
£40,000-£49,999	0 (0%)	1 (4%)	2 (9%)	0 (0%)	5 (17%)	0 (0%)	*8 (6%)*
£50,000 or more	1 (6%)	4 (16%)	3 (13%)	1 (4%)	0 (0%)	0 (0%)	*9 (7%)*
Missing data	3 (18%)	6 (24%)	10 (43%)	2 (8%)	6 (21%)	1 (14%)	*28 (22%)*
No. of interviewees	*17 (100%)*	*25 (100%)*	*23 (99%)*	*24 (100%)*	*29 (100%)*	*7 (99%)*	*125 (100%)*
All interviews							
Under £10,000	4 (13%)	3 (9%)	1 (3%)	9 (23%)	5 (14%)	8 (42%)	*30 (15%)*
£10,000-£19,999	7 (23%)	8 (25%)	5 (13%)	8 (20%)	2 (5%)	1 (5%)	*31(16%)*
£20,000-£29,999	5 (16%)	5 (16%)	4 (10%)	6 (15%)	7 (19%)	2 (11%)	*29 (15%)*
£30,000-£39,999	7 (23%)	3 (9%)	9 (23%)	10 (25%)	10 (27%)	4 (21%)	*43 (22%)*
£40,000-£49,999	0 (0%)	1 (3%)	3 (8%)	0 (0%)	5 (14%)	2 (11%)	*11 (6%)*
£50,000 or more	1 (3%)	4 (13%)	5 (13%)	1 (3%)	1 (3%)	1 (5%)	*13 (7%)*
Table continues overleaf							

Missing data	7 (23%)	8 (25%)	13 (33%)	6 (15%)	7 (19%)	1 (5%)	*42 (21%)*
No. of interviewees	*31 (101%)*	*32 (100%)*	*40 (103%)*	*40 (101%)*	*37 (101%)*	*19 (100%)*	*199 (102%)*

A24.7 Education

Educational qualifications (Table A24.22) were generally high. A majority of interviewees had completed some form of degree-level higher education or equivalent professional qualification (116 of 199); only at GNM had fewer than half of respondents reached this level of education (15 of 40). RAMM and the two museums associated with universities had lower proportions already holding higher education qualifications, compared with the other three venues. Additional interviewees were, however, currently working towards university degrees: 12 of the 33 interviewees giving A-levels or equivalent as their highest existing qualification, of which two were in Reading and four in Newcastle. Overall, these findings are consistent with Bennett et al.'s (Bennett *et al.* 2009; Silva 2008, 17:267-287) survey of British cultural practices, which revealed strong divisions by educational level in attendance at museums and art galleries (Table A24.23). Higher socio-economic status was correlated with higher levels of education (78% of those with higher education degrees or equivalent were in managerial, administrative and professional occupations; and 80% vice versa).

Table A24.22: Highest educational level attained by adult interviewees

	RAMM	**Burrell**	**LLAG**	**GNM**	**NCMAG**	**Ure**	***Total***
Family interviews							
Higher Education and professional/ vocational equivalents	9 (64%)	5 (71%)	12 (71%)	3 (19%)	5 (63%)	8 (67%)	*42 (57%)*
Other Higher Education below degree level	1 (7%)	1 (14%)	1 (6%)	0 (0%)	0 (0%)	0 (0%)	*3 (4%)*
A levels, vocational level 3 and equivalents	1 (7%)	0 (0%)	1 (6%)	4 (25%)	1 (13%)	2 (17%)	*9 (12%)*
Trade apprenticeships	0 (0%)	0 (0%)	0 (0%)	1 (6%)	0 (0%)	0 (0%)	*1 (1%)*
GCSE/O level A*-C (5 or more) or equivalent	2 (14%)	0 (0%)	2 (12%)	3 (19%)	0 (0%)	1 (8%)	*8 (11%)*
GCSE/O level less than 5 A*-C or equivalent	0 (0%)	0 (0%)	0 (0%)	3 (19%)	1 (13%)	0 (0%)	*4 (5%)*
Other qualification, level unknown	1 (7%)	1 (14%)	0 (0%)	2 (13%)	1 (13%)	1 (8%)	*6 (8%)*
Missing data	0 (0%)	0 (0%)	1 (6%)	0 (0%)	0 (0%)	0 (0%)	*1 (1%)*
No. of interviewees	*14 (99%)*	*7 (99%)*	*17 (101%)*	*16 (101%)*	*8 (102%)*	*12 (100%)*	*74 (99%)*
Adult interviews							
Higher Education and professional/ vocational equivalents	7 (41%)	19 (76%)	12 (52%)	12 (50%)	22 (76%)	2 (29%)	*74 (59%)*
Other Higher Education below degree level	0 (0%)	3 (12%)	0 (0%)	2 (8%)	2 (7%)	0 (0%)	*7 (6%)*
A levels, vocational level 3 and equivalents	5 (29%)	1 (4%)	4 (17%)	7 (29%)	4 (14%)	3 (43%)	*24 (19%)*
Trade apprenticeships	2 (12%)	1 (4%)	0 (0%)	1 (4%)	0 (0%)	0 (0%)	*4 (3%)*

Table continues overleaf

GCSE/O level A*-C (5 or more) or equivalent	0 (0%)	1 (4%)	1 (4%)	1 (4%)	1 (3%)	0 (0%)	*4 (3%)*
GCSE/O level less than 5 A*-C or equivalent	0 (0%)	0 (0%)	1 (4%)	0 (0%)	0 (0%)	0 (0%)	*1 (1%)*
Other qualification, level unknown	1 (6%)	0 (0%)	3 (13%)	0 (0%)	0 (0%)	0 (0%)	*4 (3%)*
Missing data	2 (12%)	0 (0%)	2 (9%)	1 (4%)	0 (0%)	2 (29%)	*7 (6%)*
No. of interviewees	*17 (100%)*	*25 (100%)*	*23 (99%)*	*24 (99%)*	*29 (100%)*	*7 (101%)*	*125 (100%)*
All interviews							
Higher Education and professional/ vocational equivalents	16 (52%)	24 (75%)	24 (60%)	15 (38%)	27 (73%)	10 (53%)	*116 (58%)*
Other Higher Education below degree level	1 (3%)	4 (13%)	1 (3%)	2 (5%)	2 (5%)	0 (0%)	*10 (5%)*
A levels, vocational level 3 and equivalents	6 (19%)	1 (3%)	5 (13%)	11 (28%)	5 (14%)	5 (26%)	*33 (17%)*
Trade apprenticeships	2 (6%)	1 (3%)	0 (0%)	2 (5%)	0 (0%)	0 (0%)	*5 (3%)*
GCSE/O level A*-C (5 or more) or equivalent	2 (6%)	1 (3%)	3 (8%)	4 (10%)	1 (3%)	1 (5%)	*12 (6%)*
GCSE/O level less than 5 A*-C or equivalent	0 (0%)	0 (0%)	1 (3%)	3 (8%)	1 (3%)	0 (0%)	*5 (3%)*
Other qualification, level unknown	2 (6%)	1 (3%)	3 (8%)	2 (5%)	1 (3%)	1 (5%)	*10 (5%)*
Missing data	2 (6%)	0 (0%)	3 (8%)	1 (3%)	0 (0%)	2 (11%)	*8 (4%)*
No. of interviewees	*31 (98%)*	*32 (100%)*	*40 (103%)*	*40 (102%)*	*37 (101%)*	*19 (100%)*	*199 (101%)*

Table A24.23: Go to museums or art galleries: Educational level (based on Silva 2008:278-9)

Activity	**With degrees (a) (%)**	**No educational qualification (b) (%)**	**Ratio (a/b)**
Art galleries: go ever	74	21	3.5
Museums: go ever	87	40	2.2
Have paintings: originals/reproductions	53	28	1.9

Appendix 25: Previous knowledge

Table A25.1: Previous knowledge of relevant subject matter (adult interviewees)

	RAMM	**Burrell**	**LLAG**	**GNM**	**NCMAG**	**Ure**	***Total***
Family interviews							
No previous knowledge	5 (36%)	0 (0%)	3 (17%)	1 (6%)	1 (13%)	1 (8%)	*11 (15%)*
General previous knowledge	8 (57%)	6 (86%)	14 (82%)	14 (88%)	7 (88%)	10 (83%)	*59 (80%)*
Specialist previous knowledge	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (8%)	*1 (1%)*
Missing data	1 (7%)	1 (14%)	0 (0%)	1 (6%)	0 (0%)	0 (0%)	*3 (4%)*
No. of interviewees	*14 (100%)*	*7 (100%)*	*17 (99%)*	*16 (100%)*	*8 (101%)*	*12 (99%)*	*74 (100%)*
Adult interviews							
No previous knowledge	6 (35%)	4 (16%)	6 (26%)	3 (13%)	1 (3%)	1 (14%)	*21 (17%)*
General previous knowledge	11 (65%)	18 (72%)	17 (74%)	18 (75%)	26 (90%)	3 (43%)	*93 (74%)*
Specialist previous knowledge	0 (0%)	1 (4%)	0 (0%)	0 (0%)	1 (3%)	3 (43%)	*5 (4%)*
Missing data	0 (0%)	2 (8%)	0 (0%)	3 (13%)	1 (3%)	0 (0%)	*6 (5%)*
No. of interviewees	*17 (100%)*	*25 (100%)*	*23 (100%)*	*24 (101%)*	*29 (99%)*	*7 (100%)*	*125 (100%)*
All interviews							
No previous knowledge	11 (35%)	4 (13%)	9 (23%)	4 (10%)	2 (5%)	2 (11%)	*32 (16%)*
General previous knowledge	19 (61%)	24 (75%)	31 (78%)	32 (80%)	33 (89%)	13 (68%)	*152 (76%)*
Specialist previous knowledge	0 (0%)	1 (3%)	0 (0%)	0 (0%)	1 (3%)	4 (21%)	*6 (3%)*
Missing data	1 (3%)	3 (9%)	0 (0%)	4 (10%)	1 (3%)	0 (0%)	*9 (5%)*
No. of interviewees	*31 (100%)*	*32 (100%)*	*40 (101%)*	*40 (100%)*	*37 (100%)*	*19 (100%)*	*199 (100%)*

Table A25.2: Sources of adults' general previous knowledge (number of interviews)[160]

	RAMM	**Burrell**	**LLAG**	**GNM**	**NCMAG**	**Ure**	***Total***
Family interviews							
School	2	2	4	5	1	3	*17*
Travel and tourism (e.g. Greece, Italy, Turkey, Cyprus)	3	2	3	1	3	2	*14*
TV (or radio)	5	2	2	2	0	3	*14*
Previous visits to this or other museums	2	0	3	5	0	1	*11*
Reading	1	0	0	0	0	1	*2*
Hollywood films	0	0	0	1	0	0	*1*
Residence near classical ruins	0	0	1	1	0	0	*2*
Other	2	0	2	0	1	1	*6*
No. of interviews	*10*	*4*	*11*	*11*	*4*	*11*	*51*
Adult interviews							
School	3	2	1	7	7	3	*23*
Travel and tourism (e.g. Greece, Italy, Turkey, Cyprus)	3	6	6	3	3	0	*21*
TV (or radio)	4	2	4	2	4	0	*16*
Previous visits to this or other museums	0	5	5	7	4	0	*21*
Reading	1	2	2	2	0	0	7
Hollywood films	0	0	0	0	2	0	2
Residence near classical ruins	0	1	0	0	2	0	3
Other	2	1	3	2	3	0	11
No. of interviews	*10*	*14*	*13*	*14*	*17*	*5*	*73*
All interviews							
School	5	4	5	12	8	6	*40*
Travel and tourism (e.g. Greece, Italy, Turkey, Cyprus)	6	8	9	4	6	2	*35*
Previous visits to this or other museums	2	5	8	12	4	1	*32*
TV (or radio)	9	4	6	4	4	3	*30*
Reading	2	2	2	2	0	1	*9*
Hollywood films	0	0	0	1	2	0	*3*
Residence near classical ruins	0	1	1	1	2	0	*5*
Other	4	1	5	2	4	1	*17*
No. of interviews	*20*	*18*	*24*	*25*	*21*	*16*	*124*

[160] Many interviews mentioned more than one source of knowledge.

Table A25.3: Previous knowledge of relevant subject matter (child interviewees)

	RAMM	**Burrell**	**LLAG**	**GNM**	**NCMAG**	**Ure**	***Total***
No previous knowledge	2 (17%)	1 (25%)	6 (40%)	0 (0%)	1 (33%)	0 (0%)	*10 (20%)*
Some previous knowledge	10 (83%)	3 (75%)	9 (60%)	6 (55%)	2 (66%)	5 (100%)	*35 (70%)*
Missing data	0 (0%)	0 (0%)	0 (0%)	5 (45%)	0 (0%)	0 (0%)	*5 (10%)*
Number of interviewees	*12 (100%)*	*4 (100%)*	*15 (100%)*	*11 (100%)*	*3 (99%)*	*5 (100%)*	*50 (100%)*

Table A25.4: Sources of children's previous knowledge (number of interviewees)

Knowledge source	**RAMM**	**Burrell**	**LLAG**	**GNM**	**NCMAG**	**Ure**	***Total***
School	10	3	9	5	1	5	*33*
Horrible Histories	0	0	1	2	0	2	*5*
Percy Jackson	0	0	2	0	0	1	*3*
Films	1	1	0	1	0	0	*3*
Travel and tourism (e.g. Greece, Italy, Turkey, Cyprus)	2	0	0	0	1	0	*3*
Reading	1	0	0	0	0	1	*2*
TV	0	1	0	0	0	0	*1*
No. of interviewees	*12*	*4*	*15*	*11*	*3*	*5*	*50*

Table A25.5: Previous awareness of classical material on display at the venue

	RAMM	**Burrell**	**LLAG**	**GNM**	**NCMAG**	**Ure**	***Total***
Family interviews							
Not previously aware	9 (64%)	0 (0%)	8 (47%)	3 (19%)	8 (100%)	0 (0%)	*28 (38%)*
Previously aware	5 (36%)	4 (57%)	7 (41%)	9 (56%)	0 (0%)	12 (100%)	*37 (50%)*
Missing data	0 (0%)	3 (43%)	2 (12%)	4 (25%)	0 (0%)	0 (0%)	*9 (12%)*
No. of interviewees	*14 (100%)*	*7 (100%)*	*17 (100%)*	*16 (100%)*	*8 (100%)*	*12 (100%)*	*74 (100%)*
Adult interviews							
Not previously aware	13 (76%)	9 (36%)	16 (70%)	19 (79%)	25 (86%)	1 (14%)	*83 (66%)*
Previously aware	4 (24%)	16 (64%)	6 (26%)	5 (21%)	2 (7%)	5 (71%)	*38 (30%)*
Missing data	0 (0%)	0 (0%)	1 (4%)	0 (0%)	2 (7%)	1 (14%)	*4 (3%)*
No. of interviewees	*17 (100%)*	*25 (100%)*	*23 (100%)*	*24 (100%)*	*29 (100%)*	*7 (99%)*	*125 (99%)*
All interviews							
Not previously aware	22 (71%)	9 (28%)	24 (60%)	22 (55%)	33 (89%)	1 (5%)	111 (56%)
Previously aware	9 (29%)	20 (63%)	13 (33%)	14[161] (35%)	2 (5%)	17 (89%)	75 (38%)
Missing data	0 (0%)	3 (9%)	3 (8%)	4 (10%)	2 (5%)	1 (5%)	13 (7%)
No. of interviewees	*31 (100%)*	*32 (100%)*	*40 (101%)*	*40 (100%)*	*37 (99%)*	*19 (99%)*	*199 (101%)*

[161] Of these, some may only have known about the Romano-British material in the large separate gallery – this was not systematically distinguished.

Appendix 26: Frequency of museum visiting

Table A26.1: Frequency of museum visiting (number of adult interviewees)

	RAMM	**Burrell**	**LLAG**	**GNM**	**NCMAG**	**Ure**	***Total***
Family interviews							
Never previously visited	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	*0 (0%)*
Rare (last visited 5 or more years ago)	2 (14%)	0 (0%)	0 (0%)	0 (0%)	3 (38%)	0 (0%)	*5 (7%)*
Occasional (last visited 1-4 years ago)	0 (0%)	0 (0%)	1 (6%)	0 (0%)	0 (0%)	0 (0%)	*1 (1%)*
Regular (1-2 visits per year)	10 (71%)	2 (29%)	10 (59%)	11(69%)	2 (25%)	3 (25%)	*38 (51%)*
Frequent (3 or more visits per year)	2 (14%)	5 (71%)	5 (29%)	4 (25%)	3 (38%)	9 (75%)	*28 (38%)*
Missing data	0 (0%)	0 (0%)	1 (6%)	1 (6%)	0 (0%)	0 (0%)	*2 (3%)*
No. of interviewees	*14 (99%)*	*7 (100%)*	*17 (100%)*	*16 (100%)*	*8 (101%)*	*12 (100%)*	*74 (100%)*
Adult interviews							
Never previously visited	0 (0%)	0 (0%)	0 (0%)	1 (4%)	0 (0%)	0 (0%)	*1 (1%)*
Rare (last visited 5 or more years ago)	3 (18%)	0 (0%)	1 (4%)	2 (8%)	1 (3%)	0 (0%)	*7 (6%)*
Occasional (last visited 1-4 years ago)	0 (0%)	0 (0%)	0 (0%)	1 (4%)	2 (7%)	0 (0%)	*3 (2%)*
Regular (1-2 visits per year)	9 (53%)	5 (20%)	12 (52%)	8 (33%)	9 (31%)	2 (29%)	*45 (36%)*
Frequent (3 or more visits per year)	5 (29%)	20 (80%)	10 (43%)	8 (33%)	17 (59%)	5 (71%)	*65 (52%)*
Missing data	0 (0%)	0 (0%)	0 (0%)	4 (17%)	0 (0%)	0 (0%)	*4 (3%)*
No. of interviewees	*17 (100%)*	*25 (100%)*	*23 (99%)*	*24 (99%)*	*29 (100%)*	*7 (100%)*	*125 (100%)*

Table continues overleaf

All interviews							
Never previously visited	0 (0%)	0 (0%)	0 (0%)	1 (3%)	0 (0%)	0 (0%)	*1 (1%)*
Rare (last visited 5 or more years ago)	5 (16%)	0 (0%)	1 (3%)	2 (5%)	4 (11%)	0 (0%)	*12 (6%)*
Occasional (last visited 1-4 years ago)	0 (0%)	0 (0%)	1 (3%)	1 (3%)	2 (5%)	0 (0%)	*4 (2%)*
Regular (1-2 visits per year)	19 (61%)	7 (22%)	22 (55%)	19 (48%)	11 (30%)	5 (26%)	*83 (42%)*
Frequent (3 or more visits per year)	7 (23%)	25 (78%)	15 (38%)	12 (30%)	20 (54%)	14 (74%)	*93 (47%)*
Missing data	0 (0%)	0 (0%)	1 (3%)	5 (13%)	0 (0%)	0 (0%)	*6 (3%)*
No. of interviewees	*31 (100%)*	*32 (100%)*	*40 (102%)*	*40 (102%)*	*37 (100%)*	*19 (100%)*	*199 (101%)*

Table A26.2: Frequency of museum visiting (DCMS 2012)

Frequency of visiting	**Percentage of respondents**
1-2 times a year	29.6%
3-4 times a year	15.3%
At least once a month	3.4%
At least once a week	0.5%
Has not visited	51.1%

Table A26.3: Frequency of museum visiting (DCMS 2012): recalculated to show breakdown for those who have visited a museum within the last year, for the sake of comparison with my sample.

Frequency of visiting	**Percentage of respondents who have visited a museum within the last year**
1-2 times a year	61%
3 or more times a year	39%

Appendix 27: Repeat visiting

Table A27.1: Number of first time or repeat visitors to the case study venues (adult interviewees)

	RAMM	**Burrell**	**LLAG**	**GNM**	**NCMAG**	**Ure**	***Total***
Family interviews							
Repeat visitor	13 (93%)	3 (43%)	10 (59%)	13 (81%)	3 (38%)	4 (33%)	*46 (62%)*
First time visitor	1 (7%)	4 (57%)	7 (41%)	3 (19%)	5 (63%)	8 (66%)	*28 (38%)*
Missing data	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	*0 (0%)*
No. of interviewees	*14 (100%)*	*7 (100%)*	*17 (100%)*	*16 (100%)*	*8 (101%)*	*12 (99%)*	*74 (100%)*
Adult interviews							
Repeat visitor	10 (59%)	11 (44%)	9 (39%)	6 (25%)	10 (34%)	3 (43%)	*49 (39%)*
First time visitor	7 (41%)	13 (52%)	14 (61%)	18 (75%)	17 (59%)	4 (57%)	*73 (58%)*
Missing data	0 (0%)	1 (4%)	0 (0%)	0 (0%)	2 (7%)	0 (0%)	*3 (2%)*
No. of interviewees	*17 (100%)*	*25 (100%)*	*23 (100%)*	*24 (100%)*	*29 (100%)*	*7 (100%)*	*125 (99%)*
All interviews							
Repeat visitor	23 (74%)	14 (44%)	19 (48%)	19 (48%)	13 (35%)	7 (37%)	*95 (48%)*
First time visitor	8 (26%)	17 (53%)	21 (53%)	21 (53%)	22 (59%)	12 (63%)	*101 (51%)*
Missing data	0 (0%)	1 (3%)	0 (0%)	0 (0%)	2 (5%)	0 (0%)	*3 (2%)*
No. of interviewees	*31 (100%)*	*32 (100%)*	*40 (101%)*	*40 (101%)*	*37 (99%)*	*19 (100%)*	*199 (101%)*

Table A27.2: Levels of first time visiting compared with museums' own research (bdrc continental 2010; England's Northwest Research Service for Economic Development and Tourism 2012; NCMG 2010; Power Marketing 2012; Social Marketing Gateway 2012:8)

Museum	**Percentage of first time visitors in my sample**	**Percentage of first time visitors in museum's own research**
RAMM	26%	49%[162]
Burrell Collection	53%	39%
LLAG	53%	47%
GNM	53%	41%
NCMAG	59%	51%

[162] In a previous survey conducted just after RAMM reopened, however, 23% were first time visitors. My research was carried out approximately midway between the two surveys.

Appendix 28: Visitor motivations

Table A28.1: Visitor motivations (no. of interviews)[163]

	RAMM	Burrell	LLAG	GNM	NCMAG	Ure	*Total*
Family interviews							
Place	6 (60%)	2 (50%)	5 (45%)	3 (27%)	4 (100%)	0 (0%)	*20 (39%)*
Education/ Participation	4 (40%)	2 (50%)	7 (64%)	7 (64%)	1 (25%)	8 (73%)	*29 (57%)*
Practical issues	2 (20%)	2 (50%)	8 (73%)	1 (9%)	2 (50%)	8 (73%)	*23 (45%)*
Social event	0 (0%)	1 (25%)	1 (9%)	4 (36%)	0 (0%)	0 (0%)	*6 (12%)*
Entertainment	2 (20%)	1 (25%)	2 (18%)	5 (45%)	0 (0%)	7 (64%)	*17 (33%)*
Therapeutic	0 (0%)	0 (0%)	1 (9%)	0 (0%)	0 (0%)	0 (0%)	*1 (2%)*
Flow	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	*0* (0%)
Lifecycle	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	*0* (0%)
No. of interviews	*10*	*4*	*11*	*11*	*4*	*11*	*51*
Adult interviews							
Place	8 (80%)	8 (57%)	9 (69%)	7 (50%)	12 (71%)	0 (0%)	*44 (60%)*
Education/ Participation	2 (20%)	5 (36%)	2 (15%)	6 (43%)	6 (35%)	5 (100%)	*26 (36%)*
Practical issues	6 (60%)	3 (21%)	6 (46%)	2 (14%)	3 (18%)	1 (20%)	*21 (29%)*
Social event	1 (10%)	5 (36%)	6 (46%)	5 (36%)	8 (47%)	1 (20%)	*26 (36%)*
Entertainment	0 (0%)	3 (21%)	1 (8%)	2 (14%)	0 (0%)	0 (0%)	*6 (8%)*
Therapeutic	0 (0%)	0 (0%)	1 (8%)	0 (0%)	0 (0%)	0 (0%)	*1 (1%)*
Flow	0 (0%)	0 (0%)	0 (0%)	1 (7%)	0 (0%)	0 (0%)	*1 (1%)*
Lifecycle	0 (0%)	1 (7%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	*1 (1%)*
No. of interviews	*10*	*14*	*13*	*14*	*17*	*5*	*73*
All interviews							
Place	14 (70%)	10 (56%)	14 (58%)	10 (40%)	16 (76%)	0 (0%)	*64 (52%)*
Education/ Participation	6 (30%)	7 (39%)	9 (38%)	13 (5%)	7 (33%)	13 (81%)	*55 (44%)*
Practical issues	8 (40%)	5 (28%)	14 (58%)	3 (12%)	5 (24%)	9 (56%)	*44 (35%)*
Social event	1 (5%)	6 (33%)	7 (29%)	9 (36%)	8 (38%)	1 (6%)	*32 (26%)*
Entertainment	2 (10%)	4 (22%)	3 (13%)	7 (28%)	0 (0%)	7 (44%)	*23 (19%)*

Table continues overleaf

[163] Percentages are given for the sake of comparison between venues. They are percentages of the interviews in each venue (or total interviews) which evidenced that motivation: as visitors often had more than one motivation they do not total 100%.

Therapeutic	0 (0%)	0 (0%)	2 (8%)	0 (0%)	0 (0%)	0 (0%)	*2 (2%)*
Flow	0 (0%)	0 (0%)	0 (0%)	1 (4%)	0 (0%)	0 (0%)	*1 (1%)*
Lifecycle	0 (0%)	1 (6%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	*1 (1%)*
No. of interviews	*20*	*18*	*24*	*25*	*21*	*16*	*124*

Table A28.2: Motivating content

Interview	**Motivating content**
Family interviews	
Exeter 4	There's an art gallery here and I need to do art homework which involves looking at pictures. (4B)
Liverpool 11	Paintings
Liverpool 13	We watched Percy Jackson the Lightning Thief yesterday, and we decided we would come and see if we could find any of the gods and goddesses that were mentioned in the film. (Liverpool 13W)
Newcastle 5	Ancient Greeks (B studying at school)
Newcastle 7	Darwin/Science (B's interests); Romans (inc. porphyry foot)
Newcastle 18	Egyptian mummy and Tyrannosaurus Rex
Newcastle 20	Egyptian mummy
Reading 2	We saw a film recently – I can't remember the name but it was a film with Greek gods in it, so we were quite keen to see a couple of the articles that might be relevant. (Reading 2W)
Reading 4	For the children, really. They are interested in Egyptology. (Reading 4W)
Reading 5	My mother was a classical history major at university, so she brought both my brother and I up on old Greek legends [...] so I brought my kids here so that they could see it as well. (Reading 5M)
Reading 7	I've obviously got a soft spot for the department, because this was my stamping ground as a student, so it's nice to come back, although I don't know anybody in the department still, they've all long gone. (Reading 7W)
Reading 10	W: They're very, very interested in history and G1 is quite into the archaeology things. [...] It was really because they'd been studying it at school that they wanted to come along. (Reading 10)
Reading 11	I knew that the boys were interested in this sort of stuff. [...] And the chance to do some hands-on, that was important.[164] (Reading 11W)
Reading 14	I thought as we're going to Rhodes next week it was kind of...and my son's reading mythology quite a lot. (Reading 14W)
Reading 15	Well, we were at the museum of English rural life, which is just round the corner, yesterday, and we saw a poster up, and the older two are mad about Greeks so they said, can we go? (Reading 15W)
Reading 16	G's interest in the Greeks (she has previously participated in a number of other events at the Ure Museum)
Adult interviews	
Exeter 9	Photographic temporary exhibition.
Table continues overleaf	

[164] This family visited on an afternoon when there was an object handling event in the museum.

Exeter 10	Interested to see if there are ceramics displays (his wife's area of interest).
Glasgow 6	Well, my wife hadn't seen the place and I thought she might be interested. She does artwork. (M)
Glasgow 9	Tapestries
Glasgow 16	Chinese statue (a childhood memory of M).
Liverpool 3	A friend mentioned that there was a Rembrandt in here, and a Turner, and so we were just passing and we had ten minutes to spare so we thought we'd come in and try and find these paintings. (Liverpool M2)
Liverpool 14	Finishing Touch temporary exhibition (on women's accessories)
Newcastle 15	Hadrian's Wall
Newcastle 16	Art of Aging temporary exhibition
Newcastle 22	Animals (W1); Romans (W2)
Nottingham 5	Living in Silk temporary exhibition
Nottingham 6	Cave tours
Nottingham 9	Living in Silk temporary exhibition
Nottingham 14	Living in Silk temporary exhibition
Nottingham 15	Cave tours
Nottingham 16	Living in Silk temporary exhibition
Nottingham 17	Living in Silk temporary exhibition
Reading 1	Prospective Classics student (W1) being shown around by a friend (W2).
Reading 6	I: So it was particularly the subject matter that attracted you to come and see it, or...? M: Yeah, yeah it was. (Reading 6M)
Reading 8	Working on a course module preparing Egyptian jewellery exhibition.
Reading 9	Volunteering in museum during her Classics MA.

Table A28.3: Reasons for visiting the classical exhibition in particular (number of interviews)

	Exeter	**Glasgow**	**Liverpool**	**Newcastle**	**Nott'm**	*Total*
Classical archaeology	3	3	5	4	2	*17*
Whole museum	9	13	11	19	18	*70*
Egyptian	7	1	(n/a)	2	(n/a)	*10*
Gallery architecture	0	0	3	0	0	*3*
No. of interviews	*20*	*18*	*24*	*25*	*21*	*108*

Table A28.4: Reasons relating to classical content

Interview number	Reason for visiting
Family interviews	
Exeter 12	I saw a Spartan helmet (12B)
Exeter 13	To find out some more because we, it's a new topic and we haven't actually learnt everything (13G, doing Greeks at school)
Glasgow 18	W1: Well there was the Roman stuff out there, and [M]'s quite interested in the Egyptian and the Roman stuff so you start off in a museum with things you're interested in, get more out of.
Liverpool 8	W: B was looking for Julius Caesar. M: He was following the map, walking round. W: He was trying to find a bust of Julius Caesar.
Liverpool 13	I: Were you hunting down the gods? W: The statues, yes, yes. (13W)
Liverpool 21	I just suggested looking at some sculptures and he actually, he went to Rome earlier this year, so you know, you're looking for some kind of link, for kids at that age, so just going in and saying these were made in the same place that you were in, two thousand years before, so that's why I went in there. (21M)
Newcastle 1	Interest in ancient Greece and 'especially Egypt' (1W)
Newcastle 5	Visiting museum to see ancient Greeks.
Newcastle 7	'Well, B saw it signposted, and because he's done it at school, he said let's go and have a look in that. And just also, it's not part of this gallery is it? It was the big foot there[165] that you wanted to see...[...] he saw that on the internet and he wanted to see that.' (7W)
Adult interviews	
Exeter 7	M: We're going to wander round everything really, but for me personally there's always a fascination with... W: Greeks and Romans. M: Greek mythology and ancient Greece.
Glasgow 4	W1: It's the way you come in, first. I mean, I naturally would have come here, but I know my husband wouldn't. He's interested in the building anyway, so, um, this is a very atmospheric part of the building if I remember correctly what the rest is, because of this. W2: I think as you come through the front door and in, you're drawn to this bit. You see this lovely doorway and you see the trees and the sunlight out there and you're drawn into it. And then I just love the things in here anyway, so yes, I would be in here.
Glasgow 10	M: Yes, just following the route. W: Yes but I suppose because we're interested in this kind of thing we've lingered longer than others might have done.

Table continues overleaf

[165] This refers to the large porphyry foot on loan from the Wellcome Collection which is displayed in the Roman Empire section within the Ancient Egypt gallery, close to Entrance 3 to the Shefton Gallery.

Liverpool 6	W: I'm just kind of going round all the rooms, but that one was kind of cool, it interests me more than paintings and stuff. [...] I guess I really like the Greek stuff, and also Roman. I'm going to be taking a class in it when I go to university, in the fall, so yeah.
Liverpool 17	It's impressive, I mean you've got the columns and you've got the statues, and, yeah, it reminds me of places I've been to in Italy, so it's just interesting to see. (17M)
Newcastle 8	'I just saw an ancient [helmet] [....] I've just always been interested in ancient civilisations' (8W)
Nottingham 1	As soon as I read the Greek sign we just came here, rushing to the Greek part of the museum, because we really like classical culture, my parents and partner as well, so, just that the Greek things called us in. (1W)
Nottingham 19	[When I saw there was Greek] I wanted to have a closer look. (19W1)

Appendix 29: Expectations

Table A29.1: Types of object and subject matter visitors expect to find in a classical display (no. of interviews).[166]

Type of object/Subject matter	**RAMM**	**Burrell**	**LLAG**	**GNM**	**NCMAG**	**Ure**	***Total***
Pottery (Pots/ Urns/ Ceramics/ Jars/ Vases/ etc)	8 (40%)	8 (44%)	5 (21%)	16 (64%)	14 (67%)	15 (94%)	*66 (53%)*
Sculpture (Statues/ Stone/ Carvings/ Heads etc)	3 (15%)	8 (44%)	19 (79%)	11 (44%)	5 (24%)	7 (44%)	*53 (43%)*
Architecture (Buildings/ Models/ Columns)	3 (15%)	1 (6%)	6 (25%)	4 (16%)	5 (24%)	2 (13%)	*21 (17%)*
Armour (Helmets/ Weapons/ Military)	8 (40%)	1 (6%)	1 (4%)	3 (12%)	0	0	*13 (10%)*
Coins	4 (20%)	0	2 (8%)	4 (16%)	2 (10%)	1 (6%)	*13 (10%)*
Gods/ Goddesses	1 (5%)	1 (6%)	5 (21%)	2 (8%)	1 (5%)	0	*10 (8%)*
Jewellery (Rings)	3 (15%)	0	1 (4%)	2 (8%)	0	2 (13%)	*8(6%)*
Clothing (Togas/ Robes)	1 (5%)	0	1 (4%)	2 (8%)	4 (19%)	0	*8(6%)*
Egyptian (Mummies/ Hieroglyphs/ Nile etc)	4 (20%)	1 (6%)	0	0	0	2 (13%)	*7(6%)*
Artefacts	0	1 (6%)	1 (4%)	0	3 (14%)	2 (13%)	*7(6%)*
Archaeology ('stuff they've found' etc)	1 (5%)	0	1 (4%)	2 (8%)	1 (5%)	1 (6%)	*6(5%)*
Mythology/ Legends	0	0	2 (8%)	1 (4%)	3 (14%)	0	*6(5%)*
Roman Britain (Local Archaeology)	3 (15%)	0	1 (4%)	0	1 (5%)	0	*5(4%)*
Paintings (Pictures/ Wall Paintings/ Frescos	0	0	3 (13%)	0	1 (5%)	1 (6%)	*5(4%)*
Lamps	1 (5%)	1 (6%)	0	0	1 (5%)	0	*3(2%)*
Gladiators	1 (5%)	1 (6%)	0	0	1 (5%)	0	*3(2%)*
Olympics	0	0	1 (4%)	0	1 (5%)	0	*2(2%)*
Mosaics	1 (5%)	1 (6%)	0	0	0	0	*2(2%)*
Table continues overleaf							

[166] Percentages are given for the sake of comparison between venues. They are percentages of the interviews in each venue (or total interviews) in which each category was mentioned: as interviews often mentioned more than one category they do not total 100%.

Metal objects	0	1 (6%)	0	1 (4%)	0	0	*2(2%)*
Figurines	0	1 (6%)	0	0	0	1 (6%)	*2(2%)*
Chariots	0	1 (6%)	0	0	0	0	*1(1%)*
'General household things'	1 (5%)	0	0	0	0	0	*1(1%)*
Inscriptions	0	0	1 (4%)	0	0	0	*1(1%)*
Furniture	0	0	1 (4%)	0	0	0	*1(1%)*
Glass	0	0	1 (4%)	0	0	0	*1(1%)*
Precious stones	0	0	1 (4%)	0	0	0	*1(1%)*
Gold	0	0	0	1 (4%)	0	0	*1(1%)*
Hadrian	0	0	1 (4%)	0	0	0	*1(1%)*
Alexander the Great	0	0	0	0	1 (5%)	0	*1(1%)*
Replicas	0	0	0	0	1 (5%)	0	*1(1%)*
Total no. of interviews	*20*	*18*	*24*	*25*	*21*	*16*	*124*

Appendix 30: Objects remembered

Table A30.1: Objects visitors remembered seeing in the case study galleries. Non-classical objects are included where mentioned, but it should be noted that the number of mentions was probably affected by the fact that my study focused on the classical material: some visitor groups probably did not mention Egyptian or Near Eastern objects because they had understood that those sections were not part of my study.

Object/class of objects	**No. of interviews**
RAMM[167]	
Interactive elements	
Replica helmets	*6*
Replica masks	*2*
Replica cithara	*1*
Jewellery	2
Rings	4
Corinthian helmet	5
Pottery	5
Lamps	2
Figurines	2
Coins	2
'Implements'	1
Egyptian objects	*16*
Near Eastern objects	*2*
Wedgwood vase	*1*
Burrell	
Greek vases	9
Etrusco-Corinthian vase	1
Large Corinthian vase	1
South Italian vases	1
Vase with 2 rounded projections	1
Greek and Roman sculpture	
Heads (Terracotta/Stone)	6
Palmyran head	2
Persephone	1
Zeus/Poseidon	1
Naked torsos	1
Cockerel mosaic	2
Etruscan metalwork	1
Horse bits	1
Roman glass	1
Blue glass ointment container	1
Terracotta chariot	2
Roman lion handle	1
Egyptian objects	*14*
Near Eastern objects	*4*
LLAG (all sculpture)	
Antinous (or 'the central one' etc.)	11
Table continues overleaf	

[167] The question was accidentally omitted in three interviews at RAMM.

Medici	9
Hadrian bust	7
Caligula bust	6
Hermaphrodite	6
Pan	4
Busts (general mention or unclear which meant)	3
Silenus (or 'satyr')	2
Caracalla bust	2
Marie Antoinette bust	2
Neo-classical female sculpture (unclear)	2
Neo-classical male sculpture (unclear)	2
Flaxman 'Aurora and Cephalus'	1
Tiberius bust	1
Charles James Fox bust	1
'Naked men'	1
Plaque with lambs	1
Archaistic maiden	1
Nymph	1
Cinerarium/altar ('rectangular one')	1
Leda and the swan	1
GNM	
Pottery (generic) Etruscan Bucchero vase Pithos ('big urn') Cup with two female heads	5 1 2 1
Sculptures (generic) Etruscan cinerary urn Grave stele *Statue of wrestlers*	3 2 1 *1*
Coins	5
Helmets	4
Lion-head water spout	3
Jewellery	3
Interactive shield activity	*2*
Bronze handles	1
Etruscan griffins	1
Terracotta theatre mask models	1
Terracotta figurines inc. Eros	1
Terracotta goose	1
Ostrich egg	1
Glass	1
Boat model	*1*
NCMAG	
Nike cap	*15 (10 spontaneous; 5 prompted)*
Panel 3 (language)	*6*
Panel 1 (architecture)	*5*

Table continues overleaf

Pottery/Plates/Vases	3
South Italian vase with female head	1
Krater	1
Panel 1 ('good ideas')	*3*
Panel 2 (map)	*3*
Wedgwood vase	*3*
Mask	3
Sculpture (Marble/Stone)	2
Coins	2
Foot	1
Lamps	1
Interactive activity	*1*
Book (Olympics information)	*1*
Ure[168]	
Rhitsona excavation display	15
Sculptures (generic)	0
Aphrodite statue	12
Lepcis Magna tombstone	1
Pottery (generic)	9
Pot with bulls and fighters	1
Drinking cups (symposium case)	1
Glass	1
Tweezers	1
Warfare section	1
Jewellery	1
Tortoiseshell lyre	1
Egyptian objects	*8*

[168] At the Ure Museum, I specifically prompted people to talk about the Aphrodite statue and the Rhitsona excavation display (see Sections 8.2 and 8.5), so the high level of mentions of these objects is partly due to this prompting (they are, however, only counted if they claimed to have noticed these displays during their visit).

Appendix 31: Visitor opinions

Table A31.1: Visitor opinions of the case study exhibitions (no. of interviews)

	Exeter	**Glasgow**	**Liverpool**	**Newcastle**	**Nott'm**	**Reading**	***Total***
Positive comments only	12	9	15	18	11	14	79
Mixture of positive and negative comments	8	9	9	6	9	2	43
Negative comments only	0	0	0	1	1	0	2
No. of interviews	*20*	*18*	*24*	*25*	*21*	*16*	*124*

Appendix 32: **Benefits**

Table A32.1: Number of visitor interviews including comments evidencing each benefit category.[169]

	RAMM	**Burrell**	**LLAG**	**GNM**	**NCMAG**	**Ure**	***Total***
Family interviews							
Knowledge and Understanding	9 (90%)	4 (100%)	10 (91%)	5 (45%)	4 (100%)	11 (100%)	*43 (84%)*
Enjoyment, Inspiration, Creativity	5 (50%)	2 (50%)	10 (91%)	9 (82%)	2 (50%)	9 (82%)	*37 (73%)*
Attitudes and Values	4 (40%)	2 (50%)	5 (45%)	1 (9%)	2 (50%)	5 (45%)	*19 (37%)*
Activity, Behaviour, Progression	1 (10%)	1 (25%	1 (9%)	3 (27%)	0	4 (36%)	*10 (20%)*
Skills	0	0	2 (18%)	0	0	1 (9%)	*3 (6%)*
Health and Wellbeing	1 (10%)	0	1 (9%)	0	0	1 (9%)	*3 (6%)*
Stronger and safer communities	0	0	0	0	0	3 (27%)	*3 (6%)*
No. of interviews	*10*	*4*	*11*	*11*	*4*	*11*	*51*
Adult interviews							
Knowledge and Understanding	10 (100%)	10 (71%)	12 (92%)	8 (57%)	16 (94%)	4 (80%)	*60 (82%)*
Enjoyment, Inspiration, Creativity	6 (60%)	12 (86%)	9 (69%)	13 (93%)	8 (47%)	3 (60%)	*51 (70%)*
Attitudes and Values	4 (40%)	7 (50%)	5 (38%)	5 (36%)	4 (24%)	3 (60%)	*28 (38%)*
Activity, Behaviour, Progression	2 (20%)	2 (14%)	3 (23%)	4 (29%)	3 (18%)	0	*14 (19%)*
Skills	1 (10%)	0	1 (8%)	3 (21%)	0	1 (20%)	*6 (8%)*
Health and Wellbeing	1 (10%)	1 (7%)	1 (8%)	0	1 (6%)	0	*4 (5%)*
Stronger and safer communities	0	1 (7%)	1 (8%)	0	1 (6%)	0	*3 (4%)*
No. of interviews	*10*	*14*	*13*	*14*	*17*	*5*	*73*
Table continues overleaf							

[169] Percentages are given for the sake of comparison between venues. They are percentages of the interviews in each venue (or total interviews) which evidenced each category.

All interviews							
Knowledge and Understanding	19 (95%)	14 (78%)	22 (92%)	14 (56%)	20 (95%)	15 (94%)	*104 (84%)*
Enjoyment, Inspiration, Creativity	11 (55%)	14 (78%)	19 (79%)	22 (88%)	10 (48%)	12 (75%)	*88 (71%)*
Attitudes and Values	8 (40%)	9 (50%)	10 (42%)	6 (24%)	6 (29%)	8 (50%)	*48 (39%)*
Activity, Behaviour, Progression	3 (15%)	3 (17%)	4 (17%)	7 (28%)	3 (14%)	4 (25%)	*24 (19%)*
Skills	1 (5%)	0	3 (13%)	3 (12%)	0	2 (13%)	*9 (7%)*
Health and Wellbeing	2 (10%)	1 (6%)	2 (8%)	0	1 (5%)	1 (6%)	*7 (6%)*
Stronger and safer communities	0	1 (6%)	1 (4%)	0	1 (5%)	3 (19%)	*6 (5%)*
No. of interviews	*20*	*18*	*24*	*25*	*21*	*16*	*124*

Appendix 33: Sample quotes for GLOs and GSOs

Table A33.1: Sample quotes for GLOs and GSOs

Knowledge and Understanding	
Learning facts or information	M: I know that helmet's a Corinthian helmet that was found in the sea... W: And you wouldn't be able to hear anything if you put it on. (E7) I'm looking to learn a bit more. I find, it's so much, you can't remember all of it, but I do find you do remember bits of it, something that's really caught your eye. (G8W) I learnt about the two different ways of decorating the pots, like using, painting round it to make the image actually in the clay, or painting the image onto the clay. (R11B1)
Knowing what or about something	Well I think you get, you learn a little bit about history, obviously, you learn about the Leverhulmes, and I like that, I think sometimes you can see something that you haven't seen before. (L5W) I didn't realise Greeks had those sorts of things, so I learnt something new. (New16M)
Making links and relationships between things	You look at the shape of a vase and that hasn't changed and nor is it going to change because it's that kind of vessel, there's nothing to change, it's always going to be that shape, because it's the most practical shape (E1M) We'd just seen a painting of Venus and Cupid. And it was just that little knowledge thing – that Aphrodite was the Greek version of Venus. (G11W) I always notice the difference between, you know, statues, for example, that are presented now, as the Turner prize, and statues that are very ancient. (L19W2) When you certainly look at all the jewellery and stuff, you think, actually it hasn't changed that much, between then and now, and how various things just keep coming up, through various times in history, and just a recurring theme really. (New11W1) I think that one over there was quite interesting because you have connection with the modern world and that is really interesting, that is what we paid attention with, because it was, it push you to thinking, why the Nike is there. (Nott11W)

	When you look at what they used things for and the detail and the decoration, I mean it really is the same, isn't it, as people, it's done in a different way, but they were trying to achieve what we do now, really, with different materials. (R10W)
Deepening understanding	You've probably, like, heard stuff, but you don't know whether it's true, and then you go to find out whether it's actually true or not, and then you find out more facts as well. (E2G) I just remember the shapes, from when I was learning about it at school, and I remember that different shapes meant different types of contents. It's great to see all the variety, because a lot of it was just books. (G17W) For me, it's passing onto the children, the knowledge, I mean B has seen two books now and seen the film and he's hooked, and I always was, but to be able to come along and see it, and to be able to say well, look, we discussed this but there's the statue. (L13W) I watch a lot of documentaries about things, so it's good to come and think, yeah, well I kind of already knew that because I've already looked at stuff but it's nice to see things, like, in the flesh. (New1W) It's almost like doing a jigsaw puzzle in a way, you know, bits of knowledge you pick up fit into the general scheme of things in your mind, and you hope you will find another piece, I suppose. (Nott12W) There's only so much you can read about objects, so much you can read about certain periods of history, and you need to actually, sort of, not have a relationship with the object, but you have to go and see these things to get an understanding, *more* of the history you've read about, *more* of the materials and cultures. (R9)
Making sense of something	At first I thought the Nike cap what is it doing there, but then I saw it and I read it and it made sense. (Nott3B)
Enjoyment, Inspiration, Creativity	
Aesthetic enjoyment	What I do appreciate is the detail – the Roman glass for instance, you know, that they could make glassware or pottery 2000 years ago and further back. It's the quality of it, it's not crude, it's highly decorative. (G1M) The detail's fabulous, on the statues, it's all amazing. (L11W)

	Just the quality of the pottery. [...] The fine, delicate work, is amazing. (New24M) I use the artist's eye – I don't believe in wasting time reading things when you're on site. Just look around, take it all in, try and remember it all. (Nott12M) I really like statuary, and I think the Greeks, well, the sculptors were absolutely fantastic, and the sort of the image of the human art form is very impressive. (R5)
Having fun	You had most fun with trying the helmet on. (E1W) Especially with the interaction things, I think that side of it's quite fun. (New1W) I think the colouring while they're listening to stories is a really, really good idea, because children have a tendency to veer off and don't always listen, but they're really enjoying it, because we've been here nearly an hour and a half, and we haven't had any moaning yet. (R14)
Being surprised	I'm just amazed at how super the pots were and just in great condition as well [...] I just love the shape of them, they're just beautifully shaped, and they were much more decorative than I imagined they would be. (E8W1) It's just lovely to see the things that have come out of these ancient civilisations. And I think that's the bit that impresses me – it's the date that these things have been produced, and the quality. The workmanship that they have achieved. You tend to think things are done nowadays because they're modern and people nowadays have these skills but you suddenly find that 4000 years ago people had those skills too. (G10W) I think it's something new for our nephew, he hasn't really experienced anything like this before. [...] It was kind of like he was staring round, quiet for a minute, which is [laughs] a bit novel for him. (L15W) I learnt that there was more here than I was expecting (New15W) Last time I didn't visit here, so I found here very surprised [sic] and wow. (Nott13M)
Exploration, Experimentation & Making	I did like the hands on stuff, with the helmets and things you could try on [...] It's just a bit more interactive. (E11G2)

	[You] can put your historical hooks onto things, then, yeah, I know about this, and then you can go onto the next one, which might be slightly different, and then expand or do a bit more looking and investigating that. (L16M) My big joy for this visit in particular was seeing my son go through the trip of discovery and finding everything. (R5)
Being inspired	The students are doing a project, and they have to do their own Powerpoint and/or exhibition, so I thought it would be a good idea to stop here, and then we might go over to the Tate, over in Liverpool, and look at stuff there. (L1W1) W: I'm an artist, so I like looking round museums. I: So for you it's sort of an inspiration, or? W: Yes. Pretty much, yes. I just enjoy them. (New12) I really want to go to Greece, I've never been there, and I just, I can't wait, it just increased my wish to go there, soon as possible, to learn more about the culture, to learn more about everything. (Nott1W) Inspiration, definitely, for coming here to do my course, yeah, really looking forward to it now. (R6)
Creativity	I'm an artist and sculptor and I use Greek and Roman sculptures as an influence on my work. (Nott7W)
Skills	
Intellectual skills	I just quite like coming in off the street, doing something else and just spending an hour, half an hour here, and just learning something, and just makes me think really. (E18W) I'm just trying to make him look at things in a bit more depth than he normally would, so sort of saying, just pointing his to various things, not explaining it all to him, but saying what can you see? [...] Just to make him look a bit more closely at things, I think. (L21M) I think it's....it's challenging, it's good, I think it makes you think. This fellow, when he gets a bit older, we'll come back, stop and read, and ask questions. (New10M) I really enjoyed the archaeology side of just sort of the presentation of how it all happened, so that there's an understanding not just of the culture it came from but a knowledge of how we gained the knowledge. (R5)

Being able to do new things	It's just giving the kids an opportunity to see something. We'd never really go anywhere like this. I wouldn't go to a gallery, so it's just giving them the chance to see it. (L22M)
Attitudes and values	
Attitudes towards an organisation	It's been even better than I thought, actually, for a small sort of museum. (E8W1) For me it was a nice surprise, that at least they have a little bit that is Greek and they show people a little bit about the Greek heritage. (Nott19W1) I was very surprised that, you know, that this was, such a high quality of stuff was in this museum, because you know I was thinking on a university campus it wouldn't be so good. (R6)
Empathy	You actually [unclear] because I assume it's the actual weight, it felt quite heavy, so it's kind of like, I don't know, seeing what it was like (E4B, talking about trying on the replica helmet) You can look at the dates and you realise just how old they are. It really makes you stand back and have another look, you know. I was just saying that to G here, just think of the person who made that all those years ago, who made that, and wouldn't realise that all these years later we would be looking at it. (G15W) Well it took me back in time, to the Roman times, really. (L24W) I think it gives you an idea of how people used to live, I think it brings children into an understanding that there has been, you know, hundreds of years of other people's lives and perspective of how people used to have different beliefs to now. (R14)
Perceptions	It's just adding to that little bit more knowledge, every time you come, to what you already knew. So it's just adding a little bit more on, so probably, after I've seen this one, I'd probably go to the next museum that we go to, and probably wouldn't shy away from the Greek and the Roman, quite as much as I probably would have done before. (G1W) An appreciation of, you know, culture from years ago. (L12M) How clever the people were [...] I mean the amount of

	tools and materials that we have today, and what they produced with very few assistable tools. (New10M) Puts things into perspective and that [...] Where you are in the pecking order of things in the world. (Nott21M)
Opinions about ourselves	I suppose, when I was young I was more concerned about, you know, the kudos of knowing a certain artist and stuff like that, which I'm less interested in now, so I can just come here, and you know, find something of interest, because I've got no particular talent in the visual arts, but I enjoy just looking at things. (L21M) History fascinates me, and I keep saying, if I'd have chosen a different route in life I'd have been an archaeologist. (Nott4W)
Feelings	But just pleasure as well, to see some Greek artefacts up close, and see some of the detail and be moved by how beautiful they are. (R11W)
Activity, Behaviour, Progression	
What people intend to do	Picking out little bits of detail to remember and then perhaps look up further later on. (E6W) When you go back to school you'll be able to tell the teacher that you know more. You know more than you did before. (G18W1) I like coming to museums, because, um, things that like you've learnt, can give you like more information, that you can tell your class and stuff. (L19G1) To be able to go back and say to his teacher, I've seen that. (New 7M) W: I've got very young grandchildren, and to try to get them interested in things and to come and see things, and you always tend to get Rome, and [unclear] but there's a lot more things now for children, to do, just to spark their interest. I: So you would think of bringing them, in the future? W: Yes. Certainly. (Nott16W) It made me think, I know there's a dig in Silchester which is not that far away, that I should really take them there and they would really enjoy that. (R15)
Health and wellbeing	
Contributing to mental wellbeing	It's something completely different from your day to day life, isn't it? [...] Something away from the hustle and

	bustle of modern life you can go and see what things were like in the past. (E13M) M: it's a lovely place to spend some time. W: Yeah, it feels, I think, quite peaceful in a way. It sounds like a cliché, but it does. M: I think it encourages repeat visits, repeat visiting. [...] it's lovely, really nice to sit in. (G16) Just the enjoyment of it, really, just somewhere a little bit different, just somewhere relaxing to come for a Sunday afternoon, just to enjoy something a little bit different, not something on the telly or, you know, a computer game, whatever, just let your mind relax for a bit. (L15W) It's relaxing, believe it or not, because you're getting away from outside, you know, the hectic world of outside and coming in and it's a completely different environment, it's quite quiet and calming. (Nott7W) For me, it's just nice, I like it, just walking around – I can spend hours in museums, I can *lose* hours in museums. (R3)
Stronger and safer communities	
Supporting cultural diversity and identity	I think very clearly, what I get out of it, is that I can retain that connection with the past and humanity, that we share with these people from a thousand years ago, two thousand years ago, or five thousand years ago. It makes you realise, and I'm not a young man any more, so I've seen that in my own life, you know, that as you get older, you appreciate the connection you have with the rest of the people in the world, and this is just an older connection. And so I think it's valuable to have these kinds of places. (G3M) It is culturally important to be aware from where we come from – our western culture comes from Greece, so it is always interesting to remember. (Nott8M)
Encouraging familial ties and relationships	What's been wonderful for me is to see her becoming interested in things and I mean noticing different things [...] That gives me a lot of pleasure, seeing somebody else begin to show an interest, um, in something important. (R7)

Appendix 34: Schools resources

Table A34.1: Schools resources based on foreign classical antiquities

Session	**Details**	**Level and curriculum coverage (where specified on museum website)**
Exeter RAMM		
Free Teacher-Led Visits	[Self-led visit to museum galleries; could include Ancient Worlds gallery]	
Sex and History	Project including a series of workshops	Secondary
Glasgow Burrell Collection		
Responsible Citizens	Structured workshop	Second Level, Primary 5–7: SOC 2-17a
Pots of Evidence	Structured workshop	
Liverpool LLAG		
The Greeks – myth and meaning	Activity sheet for self-led visits	KS2: History, Art, Literacy
Pandora's Box (Greek myths)	Structured workshop	KS2: History, Art, Literacy, Citizenship
Newcastle GNM: Hancock		
Design a Greek Myth	Activity sheet for self-led visits	KS2: History
Design a Greek Vase	Activity sheet for self-led visits	KS2: History
Animals in Greek Art	Activity sheet for self-led visits	KS2: History
Greek Vases	Activity sheet for self-led visits	KS2: History
Greek Fighting Forces	Structured workshop	KS2: History
Ancient Greek Art	Structured workshop	KS2: History, Art, Self Other & Wider World
West Jesmond Primary School project 2013	Project including in-school workshops for the whole school and museum-based session for Year 3.	Primary
Nottingham Castle Museum		
Theatre of the Ancient Greeks	Structured workshop	KS2
It's all Greek to me	Structured workshop	KS2
Ancient Greeks resource boxes	2 boxes available for loan to schools as part of *Access Artefacts* service	

Table continues overleaf

Reading Ure Museum		
The Ancient Greeks through artefacts	Structured workshop	KS2 History; also cross-curricular, supporting literacy, numeracy, and other areas such as drama, art and design.
A-level sessions	Structured workshop	Classical Civilisation; Ancient History; Archaeology A-Levels
Ure View 2012	Project involving series of digital animation workshops	Secondary
Ure Discovery 2013	Project involving series of digital animation workshops	Secondary
Ure Move 2014	Project involving series of digital animation workshops	Secondary
Ancient Greeks loans boxes	Four loan boxes created in partnership with Reading Museum and administered as part of their wider loan box service for schools	

Appendix 35: Events and activities

Table A35.1: Classical events and activities provided by the case study museums. This includes any events which were mentioned in staff interviews, or which I found listed sources such as websites or leaflets, at the time of my fieldwork. However, it is not based on a full, systematic survey of sources and may not, therefore, represent an exhaustive overview of all related events held in the period.

Date	Family events	Adult events
Exeter RAMM		
Pre 2011	Roman Empire Family Fun Day	*Moving Here* project with community groups included classical objects
Pre 2011	Storytelling event featuring Greek myth, linked with weaving	
Pre 2011	Animation activity on Grand Tour theme	
2014		Talks on sex in Roman times as part of event accompanying *Intimate Worlds* exhibition
Glasgow Burrell Collection		
Ongoing	Twice monthly family workshops sometimes use classical collections	Weekly curators' talks have included classical themes
Ongoing		Between three and six classical-themed tours a year as part of programme of weekly themed tours by volunteer guides
Ongoing		Monthly adult art class has included sessions on classical themes
2009	Activities accompanying the British Museum *Ancient Greeks* exhibition, notably an ancient Olympic Games themed decathlon event.	*Meet the Greeks* study day targeted at school students aged 14+, and adults
2010	Play-themed decathlon event included ancient Greek activities	
2011	Time travel decathlon event included ancient Greek activities	
Liverpool LLAG		
Ongoing		Use by sketching and drawing groups
2011	Mosaic-themed craft activity	Lecture by NML's Curator of Classical Antiquities
2012-2014		Two lectures a year by NML's Curator of Classical Antiquities
2012		Two talks on the ancient and modern sculpture by curator from the Walker Art Gallery

Table continues overleaf

2012		Greek handling activity for adults in collaboration with University Archaeology Department
Newcastle GNM: Hancock		
2012	Ancient Olympics family event	
2013		Three Greek-themed public lectures in connection with the Shefton memorial conference
2013		Archaeology curator's talk with Ancient Greeks theme
2014	*Potty about the Greeks* (craft and object handling activity)	
2014 onwards	*Ancient Greek Skies* planetarium show	
Nottingham Castle Museum		
Ongoing		Store tours as part of annual events such as the Festival of British Archaeology and Heritage Open Days sometimes feature classical material
2010		Portrait of Fundilia featured in BBC/British Museum History of the World project (BBC 2010). Store tours and a quiz activity were held.
2011/2012		Revisiting Collections session store tour included classical material
2012/2013		Revisiting Collections session relating to Nemi exhibition development
2013	Series of events and family activities accompanying the Nemi exhibition	Four lectures for adults accompanying the Nemi exhibition
Reading Ure Museum		
2010	13 family events	Lecture *Panteles Eniautos: Time, Seasons, and the Cycle of Life in the Ancient Greek World*
2011	17 family events	Museums at Night event: traditional Greek dance workshop
2012	13 family events	
2013	17 family events	Heritage Open Day event *Bringing Ancient Inscriptions to Reading*
2013		Study Day *Gift of the Nile: Ancient Greeks and Egyptians*
2013		Gordon Lecture *A Reading Lamp*

Appendix 36: Loans of foreign classical antiquities

Table A36.1: Loans of foreign classical antiquities

Date	Borrowing institution and exhibition	Items loaned
RAMM		
2006 to 2009	Dudley Museum: *Gods, Myths and Heroes* exhibition	Various Ancient Greek items
2010	Torquay Museum: *Way of the Warrior* exhibition, displaying artefacts alongside replica costumes from war films	Corinthian helmet
Burrell		
2014	Bonhams London: *Burrell at Bonhams: An exhibition of masterpieces from the Burrell Collection, Glasgow*	Gold mirror back; kylix; fish plate
LLAG		
2007-8	Bard Center, New York; V&A: *Thomas Hope: Regency Designer* exhibition	Sculptures including: Hermaphrodite (LL13), Candelabrum (LL16), Archaistic statue of maiden (LL19), Nymph (LL20); and 'Lotus' vase (LL36)
NCMAG		
2006 to 2009	Dudley Museum: *Gods, Myths and Heroes* exhibition	Various Ancient Greek items
2011	Nottingham University: *Roman Sexuality: Images, Myths and Meanings* exhibition	Various items
2012	Mansfield Museum: Olympics exhibition	12 Greek objects
Ongoing renewable loan	Ny Carlsberg Glyptotek, Copenhagen	3 Nemi fragments
Ure Museum		
2006 to 2009	Dudley Museum: *Gods, Myths and Heroes* exhibition	Various Ancient Greek items
2008	North Lincolnshire Museum, Scunthorpe: *776BC The First Olympics* exhibition	Various items
GNM		
2006 to 2009	Dudley Museum: *Gods, Myths and Heroes* exhibition	Various Ancient Greek items
2007-8	Bard Center, New York; V&A: *Thomas Hope: Regency Designer* exhibition	Colossal porphyry foot

Table continues overleaf

2008	British Museum: display in Room 69 about the statue of Zeus at Olympia	*Nike* statue
2009	Onassis Center, New York; National Archaeological Museum, Athens: *Worshiping Women: Ritual and Reality in Classical Athens*	Red-figure *pelike*
2011	Hartlepool Museum	Various Ancient Greek items

Appendix 37: The meanings of classical collections

Table A37.1: The meanings of classical collections: visitor interviews

	RAMM	**Burrell**	**LLAG**	**GNM**	**NCMAG**	**Ure**	***Total***
Family interviews							
Art, craft and technology	1 (10%)	3 (75%)	11 (100%)	4 (36%)	1 (25%)	7 (64%)	*27 (53%)*
Past and present	5 (50%)	3 (75%)	2 (18%)	2 (18%)	4 (100%)	3 (27%)	*19 (37%)*
History	5 (50%)	1 (25%)	4 (36%)	0	3 (75%)	6 (55%)	*19 (37%)*
Archaeology	3 (30%)	2 (50%)	1 (9%)	2 (18%)	2 (50%)	9 (82%)	*19 (37%)*
Conservation, preservation, age	1 (10%)	2 (50%)	5 (45%)	4 (36%)	1 (25%)	1 (9%)	*14 (27%)*
Storytelling and mythology	2 (20%)	0 (0%)	4 (36%)	2 (18%)	1 (25%)	6 (55%)	*15 (29%)*
History of collections	1 (10%)	2 (50%)	2 (18%)	2 (18%)	0	2 (18%)	*9 (18%)*
Evocative, physical, reality	3 (30%)	2 (50%)	2 (18%)	2 (18%)	1 (25%)	2 (18%)	*12 (24%)*
Personal	1 (10%)	2 (50%)	1 (9%)	1 (9%)	0	4 (36%)	*9 (18%)*
People	1 (10%)	2 (50%)	0	1 (9%)	1 (25%)	3 (27%)	*8 (16%)*
Sexuality and nudity	0	1 (25%)	6 (55%)	0	0	1 (9%)	*8 (16%)*
Local	2 (20%)	2 (50%)	0	1 (9%)	0	0	*5 (10%)*
No. of interviews	*10*	*4*	*11*	*11*	*4*	*11*	*51*
Adult interviews							
Art, craft and technology	3 (30%)	13 (93%)	12 (92%)	9 (64%)	3 (18%)	3 (60%)	*43 (59%)*
Past and present	4 (40%)	7 (50%)	5 (38%)	5 (36%)	16 (94%)	1 (20%)	*38 (52%)*
History	6 (60%)	3 (21%)	5 (38%)	6 (43%)	11 (65%)	4 (80%)	*35 (48%)*
Archaeology	2 (20%)	5 (36%)	3 (23%)	3 (21%)	6 (35%)	3 (60%)	*22 (30%)*
Conservation, preservation, age	2 (20%)	8 (57%)	5 (38%)	5 (36%)	1 (6%)	0	*21 (29%)*
Storytelling and mythology	4 (40%)	0 (0%)	4 (31%)	3 (21%)	5 (29%)	0 (0%)	*16 (22%)*
History of collections	1 (10%)	10 (71%)	5 (38%)	0	2 (12%)	0	*18 (25%)*

Table continues overleaf

Evocative, physical, reality	3 (30%)	2 (14%)	2 (15%)	1 (7%)	2 (12%)	3 (60%)	*13 (18%)*
Personal	1 (10%)	4 (29%)	3 (23%)	1 (7%)	3 (18%)	0	*12 (16%)*
People	1 (10%)	1 (7%)	2 (15%)	2 (14%)	1 (6%)	0	*7 (10%)*
Sexuality and nudity	0	0	5 (38%)	0	0	0	*5 (7%)*
Local	0	2 (14%)	1 (8%)	2 (14%)	3 (18%)	0	*8 (11%)*
No. of Interviews	*10*	*14*	*13*	*14*	*17*	*5*	*73*
All interviews							
Art, craft and technology	4 (20%)	16 (89%)	23 (96%)	13 (52%)	4 (19%)	10 (63%)	*70 (56%)*
Past and present	9 (45%)	10 (56%)	7 (29%)	7 (28%)	20 (95%)	4 (25%)	*57 (46%)*
History	11 (55%)	4 (22%)	9 (38%)	6 (24%)	14 (67%)	10 (63%)	*54 (44%)*
Archaeology	5 (25%)	7 (39%)	4 (17%)	5 (20%)	8 (38%)	12 (75%)	*41 (33%)*
Conservation, preservation, age	3 (15%)	10 (56%)	10 (42%)	9 (36%)	2 (10%)	1 (6%)	*35 (28%)*
Storytelling and mythology	6 (30%)	0 (0%)	8 (33%)	5 (20%)	6 (29%)	6 (38%)	*31 (25%)*
History of collections	2 (10%)	12 (67%)	7 (29%)	2 (8%)	2 (10%)	2 (13%)	*27 (22%)*
Evocative, physical, reality	6 (30%)	4 (22%)	4 (17%)	3 (12%)	3 (14%)	5 (31%)	*25 (20%)*
Personal	2 (10%)	6 (33%)	4 (17%)	2 (8%)	3 (14%)	4 (25%)	*21 (17%)*
People	2 (10%)	3 (17%)	2 (8%)	3 (12%)	2 (10%)	3 (19%)	*15 (12%)*
Sexuality and nudity	0	1 (6%)	11 (46%)	0	0	1 (6%)	*13 (10%)*
Local	2 (10%)	4 (22%)	1 (4%)	3 (12%)	3 (14%)	0	*13 (10%)*
No. of interviews	*20*	*18*	*24*	*25*	*21*	*16*	*124*

Table A37.2: The meanings of classical collections: teacher interviews

	RAMM	**Burrell**	**LLAG**	**GNM**	**NCMAG**	**Ure**	***Total***
Evocative, physical, reality	n/a	1 (100%)	0	1 (100%)	2 (100%)	1 (100%)	*5 (83%)*
Art, craft and technology	n/a	0	1 (100%)	1 (100%)	2 (100%)	0	*4 (67%)*
History	n/a	0	0	1 (100%)	2 (100%)	1 (100%)	*4 (67%)*
Past and present	n/a	1 (100%)	0	1 (100%)	1 (50%)	0	*3 (50%)*
Conservation, preservation, age	n/a	0	0	1 (100%)	1 (50%)	0	*2 (33%)*
Archaeology	n/a	0	0	0	1 (50%)	1 (100%)	*2 (33%)*
History of collections	n/a	0	1 (100%)	1 (100%)	0	0	*2 (33%)*
Storytelling & Mythology	n/a	0	0	1 (100%)	1 (50%)	0	*2 (33%)*
Personal	n/a	0	0	1 (100%)	0	0	*1 (17%)*
Sexuality and nudity	n/a	0	0	0	1 (50%)	0	*1 (17%)*
Local	n/a	0	0	1 (100%)	0	0	*1 (17%)*
People	n/a	0	0	0	0	0	*0*
No. of interviews	*0*	*1*	*1*	*1*	*2*	*1*	6

Table A37.3: The meanings of classical collections: staff and stakeholder interviews

	RAMM	**Burrell**	**LLAG**	**GNM**	**NCMAG**	**Ure**[170]	***Total***
Art, craft and technology	4 (50%)	5 (100%)	4 (100%)	7 (100%)	5 (100%)	6 (100%)	*31 (89%)*
History	5 (63%)	5 (100%)	1 (25%)	6 (86%)	4 (80%)	5 (83%)	*26 (74%)*
History of collections	6 (75%)	3 (60%)	2 (50%)	5 (71%)	3 (60%)	6 (100%)	*25 (71%)*
Past and present	6 (75%)	4 (80%)	1 (25%)	5 (71%)	5 (100%)	4 (67%)	*25 (71%)*
Archaeology	5 (63%)	3 (60%)	1 (25%)	5 (71%)	3 (60%)	6 (100%)	*23 (66%)*
Storytelling & mythology	7 (88%)	4 (80%)	1 (25%)	4 (57%)	2 (40%)	4 (67%)	*22 (63%)*
People	4 (50%)	3 (60%)	3 (75%)	2 (29%)	1 (20%)	4 (67%)	*17 (49%)*
Evocative, physical, reality	3 (38%)	0	1 (25%)	5 (71%)	2 (40%)	4 (67%)	*15 (43%)*
Conservation, preservation, age	4 (50%)	2 (40%)	2 (50%)	4 (57%)	2 (40%)	1 (17%)	*15 (43%)*
Local	6 (75%)	2 (40%)	1 (25%)	2 (29%)	0	1 (17%)	*12 (34%)*
Sexuality and nudity	3 (38%)	1 (20%)	0	1 (14%)	1 (20%)	0	*6 (17%)*
Personal	1 (13%)	1 (20%)	0	0	1 (20%)	1 (17%)	*4 (11%)*
No. of interviews	*8*	*5*	*4*	*7*	*5*	*6*	*35*

[170] The stakeholders from Reading Museum are included here. Their comments relate to Reading's municipal museum collections and their use at both the Ure Museum and Reading Museum.